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December 1985

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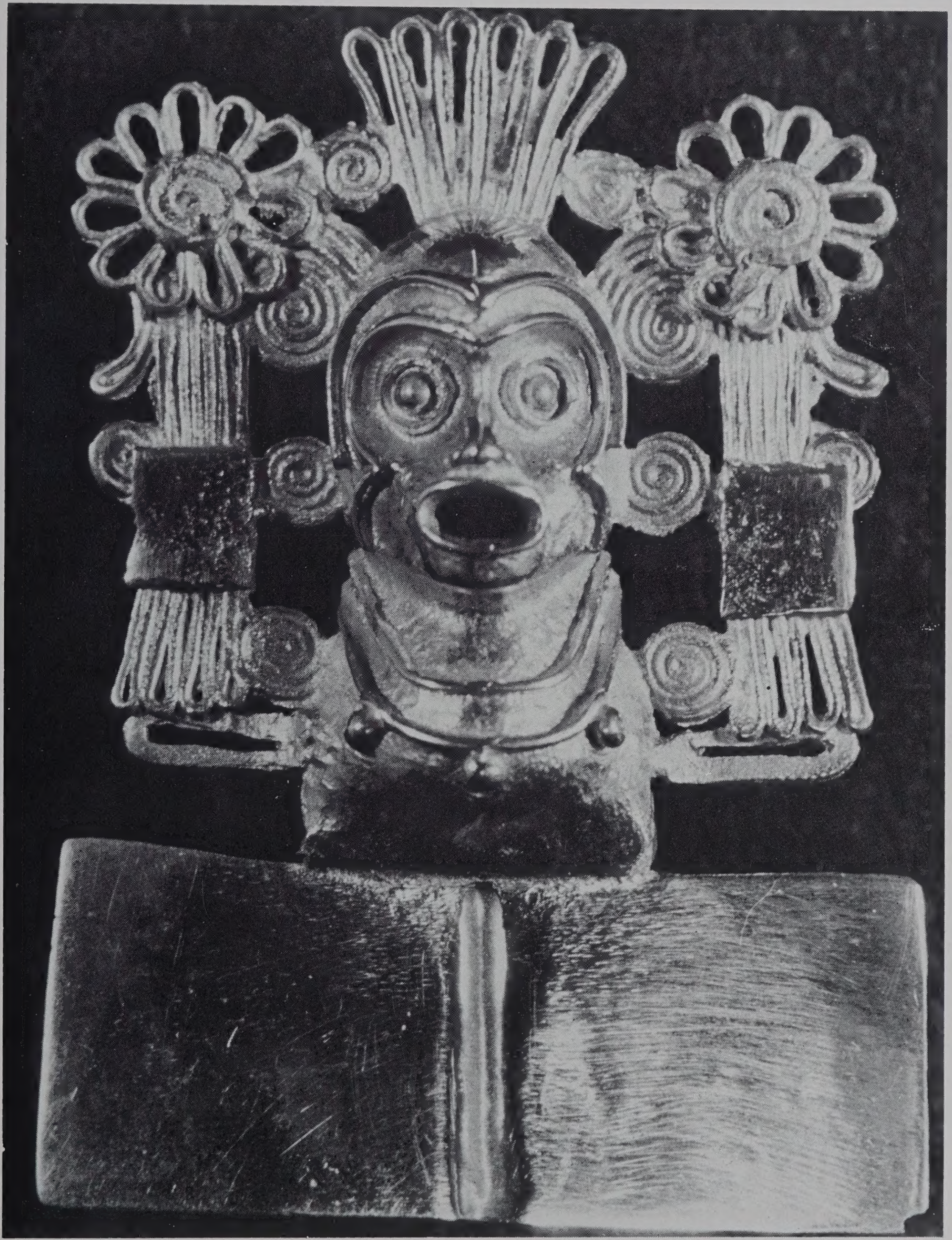

Mixtec, Gold Pectoral Representing a Human Figure with Extended Arms and Open Mouth, *no. 1645*.

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and *Art Research News*
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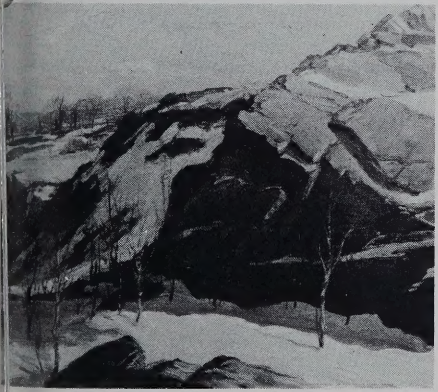
Bogus Redfield Joins Growing List of American Forgeries

The enormous rise in prices for American paintings over the last decade has brought an increasing number of forgeries of American artists to the fore. Among the many forgeries IFAR examines each year, a number of works have purported to be by Maurice Pendergast, Thomas Hart Benton, Edmund C. Tarbell (see *Art Research News*, Winter 1980-1, vol.1, no.1, pp.1-2; *Art Research News*, 1983, vol.2, nos.2-3, pp.11-14; *Art Research News*, Fall 1984, pp.3-5; and *IFARreports*, May/Jun. '85, vol.6, no.4, p.2).

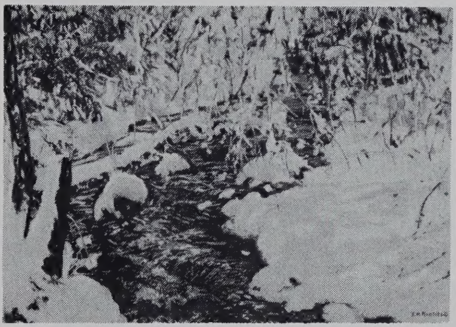
Within this group of frequently forged American artists, is Edward Willis Redfield 1869-1965), the leading figure of the Pennsylvania Impressionists, a school that ncluded Daniel Garber, Walter Schofield, William Lathrop, Robert Spencer, and Charles Rosen. There are known forgeries in irculation for all the artists in this group. In he case of Redfield, whose works were dmired as much in the first quarter of the wentieth century as they are now, there were ven some forgeries made during his lifetime. n 1925, Redfield himself disputed the uthenticity of a painting titled, *Canal Near renton*, sold by Samuel T. Freedman of hiladelphia.[1]



cks in Winter, *an Edward Willis Redfield gery sold twice at auction within the last few rs.*

Redfield forgeries are regularly on the rket, for example *Rocks in Winter* has been d twice at auction in the northeast. The nting, a snow scene, was sold at auction e in 1979 and it most recently sold for just r $5,000 in 1983. The purchaser, wishing a firmation of the work's authenticity, ught the painting to IFAR for a stylistic mination.

In the early decades of the twentieth ury, Redfield was considered the greatest ng American painter of snow scenes. Even they are his most sought after works. mas Folk, the leading authority on the nsylvania Impressionist School, points out is exhibition catalogue, *The Pennsylvania School of Landscape Painting* (Allentown Art Museum, 1984) that Redfield's first snow scene was executed while he was studying in France, and it was exhibited in the 1890 Paris Salon.[2] In 1898, Redfield returned to the United States and settled in rural Pennsylvania. He became known for his representations of the picturesque countryside around New Hope—an area of stone houses, rolling hills and rushing streams. His landscapes are executed in a quick, broad style, without sentimentality, and are often devoid of any human element. In the catalogue, Folk writes that Redfield executed these works in the "plein air" tradition and would "complete very large canvases outdoors in an eight-hour period without making any preliminary studies, painting directly from nature." He adds that it was "an Impressionism of closely observed reality"[3] of which *Winter Decorations*, painted in the late 1920s, is a prime example.



Edward Willis Redfield, Winter Decorations, *c. 1925-30, private collection. Photo courtesy of the Allentown Art Museum, Allentown, Pennsylvania.*

Rocks in Winter is characteristic of a number of Redfield forgeries and appears to come from the same hand as other known fakes. It is an attempt to imitate Redfield's style from the late 1940s. Thomas Folk, whom IFAR consulted for an opinion on this work, believes the forger has relied solely on photographs of Redfield's paintings as his model rather than having any direct contact with original works by the artist. Certain elements of Redfield's style are imitated without a true grasp of how the artist actually worked. *Rocks in Winter* is more academic in style and lacks the spontaneity of *Winter Decorations*. The execution is very labored and studied. The wispy, insubstantial trees, which do not relate to the landscape, and the sharply defined mountainous formation are typical of this forger's style. There is none of the sketchy quality or rapid brushwork so apparent in *Winter Decorations*.

It was customary for Redfield to prepare his own stretchers and canvases, and he frequently wrote his name and the title of his work in pencil on the stretcher. *Rocks in Winter* lacks any such inscription. The canvas appears to be commericially made and is not similar to the coarse canvas that Redfield used, which was more like burlap.

The subject matter for *Rocks in Winter* is a barren and harsh landscape that has nothing in common with the scenes that Redfield chose to depict. According to Thomas Folk, until 1930 Redfield primarily painted views from his own backyard or scenes within a mile of his home. After that time, he concentrated on the rural Pennsylvania landscape of Bucks County and the Poconos. He often painted the same scenes from different angles.

Collectors should be aware that forgers no longer limit themselves to faking works by the artists who bring the very highest prices. The low end of the market has become their playground as well.

Virgilia Heimsath Pancoast

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1. *Doylestown Intelligencer*, March 30, 1925 (information courtesy of Thomas Folk).
2. Bennard Perlman, *The Immortal Eight*, 1962, p. 50.
3. Thomas Folk, *The Pennsylvania School of Landscape Painting*, 1984, p. 29.

1985 Art Theft Statistics

Thefts Reported to IFAR. 697

Objects Stolen
and Reported to IFAR. 3,100

Objects Published by IFAR. 1,981

Recoveries: Total Objects Previously
Published and Recovered in 1985. . .143

Objects recovered from thefts
reported in 1985. 70
U.S. Recoveries. 57
Foreign Recoveries. 13

Objects recovered from thefts
reported prior to 1985. 73
U.S. Recoveries. 11
Foreign Recoveries. 62

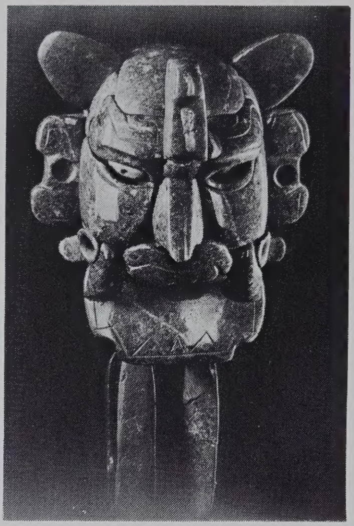
U.S. Losses

	Thefts	Objects
church	0	0
gallery	90	211
museum	20	203
private	60	363
other	17	72
unknown	29	118
total	216	967

Foreign Losses

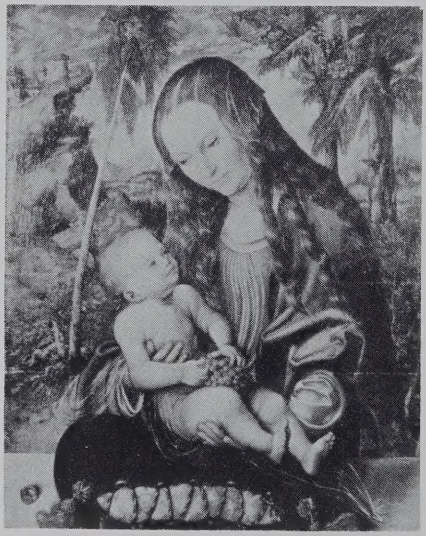
	Thefts	Objects
church	110	274
gallery	74	226
museum	52	320
private	114	796
other	20	67
unknown	111	450
total	481	2133

10 Important Thefts Reported in 1985



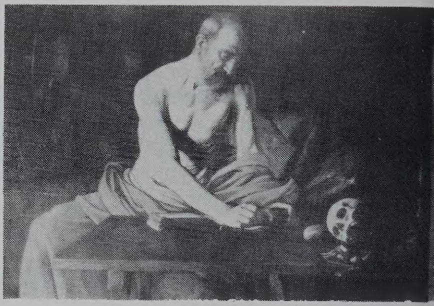
Zapotec. Mask, Representing the Bat God. *32 pieces of jade mounted on a base of modelling clay. Eyes and fangs made of shell. H. 28 cm., Max W. 17.2 cm., Max Th. 12.5 cm. Inv. no. 6-4681. Prov.: Adoratory of Mound H, Monte Albán, Oaxaca. *85.697.75. Mexico City, Mexico. 25 Dec. '85. Reward. (this issue no. 1678.)*

One of 145 pre-Columbian objects stolen from Mexico's Museo Nacional de Antropologia. A reward of $100,000 is being offered for the recovery, subject to usual conditions.



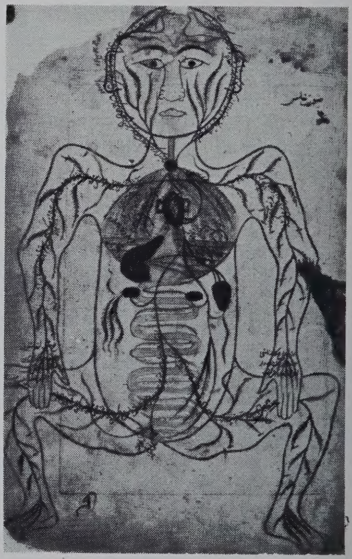
Lucas Cranach, the Elder (German, 1472-1553). Breslau Madonna, *c. 1510. Oil on panel. 71 x 51 cm. On balustrade, a signet ring with monogram LC. *85.468. Wroclaw, Poland. 1947.* (IFARreports, *Oct./Nov. '85, vol.6, nos.8/9, p. 27, no.1176.)*

Authorities recently reported the disappearance of the Breslau Madonna, *missing from Wroclaw's cathedral museum since 1947.*



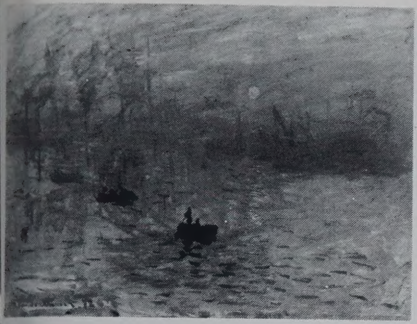
Michelangelo Merisi da Caravaggio (Italian, 1573-1610). St. Jerome. *Oil on canvas. 117 x 157 cm. Coat of arms of Fra Ippolito Malaspina, Prior of Naples, in l/r. *85.351. Valletta, Malta. 29 Dec. '84.* (IFARreports, *Jul.'85. vol.6, no.5, p.13, no.749.)*

The painting was cut from its frame when it was stolen from St. John's Cathedra in Valletta.



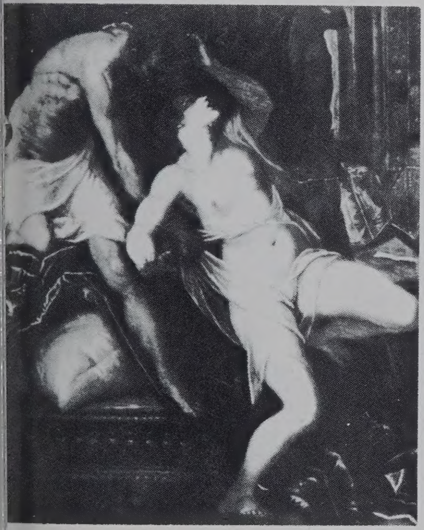
Iran, 15th century. Kitab Tashrih-i Badani-Insan (Treatise on Human Anatomy). *Ink and paint on paper. Tooled leather binding. 25 x 17 cm. *85.456.10. London, England. 12 Jul. '85.* (IFARreports, *Aug./Sep. '85, vol.6, nos.6/7, p.37, no.1071.)*

One of twelve manuscripts taken along with two ivory caskets, an inlaid wooden casket, and part of a collection of Near Eastern jewelry from a London gallery durin a nighttime burglary.



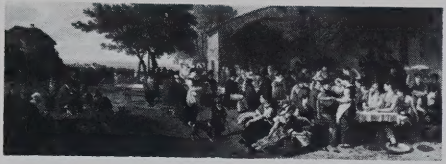
laude Monet (French, 1840-1926). npression, soleil levant, 1872. *Oil on invas. 48 x 63 cm. Signed and dated in l/l. 85.585.1. Paris, France. 27 Oct. '85.* FARreports, *Oct./Nov. '85, vol.6, nos.8/9, 25, no.1163.)*

One of nine paintings stolen from the lusée Marmottan, Paris. Five gunmen held ne unarmed museum guards and forty sitors at gunpoint and within five minutes moved the paintings.



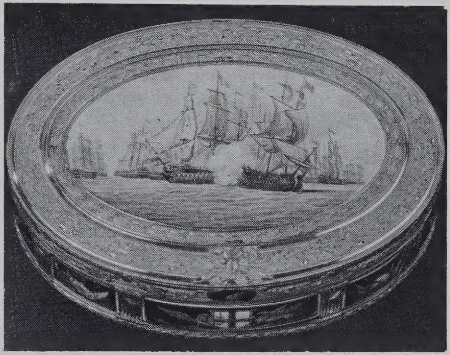
copo Tintoretto (Italian, 1518/19-1594). rquin and Lucretia, *c. 1570. Oil. 150 x 5 cm. *85.150. Zurich, Switzerland. Jun. '84.* (IFARreports, *Mar. '85, vol.6, .2, p.13, no.228.)*

A 6 cm.-wide strip is missing from ound the edge of the canvas, stolen from a toration workshop in Zurich.



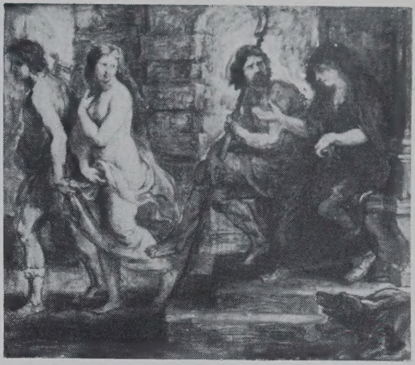
Adam or Wolfgang Adam Töpffer (Swiss, 1766-1847). Ländliches Fest (Fête champêtre), *c. 1820. Oil on canvas. 26 x 73 cm. Signed: AT. *85.370. Winterthur, Switzerland. 3 May '85. Reward.* (IFARreports, *Aug./Sep. '85, vol.6, nos.6/7, p.24, no.958.)*

The picture, stolen from the Stiftung Oskar Reinhart, was cut from its frame. The Stiftung Oskar Reinhart is offering a reward for information leading to a recovery, subject to usual conditions.



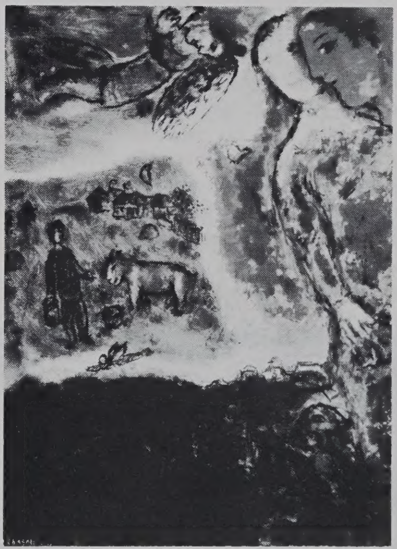
John Morisset. London, England. Freedom Box of the City of London, *1797. 22 carat gold and enamel. 3 x 10.5 x 7.1 cm. Inscribed: That the thanks of this court be given to Sir Robert Calder, First Captain of the Fleet under command of Admiral SIR JOHN JERVIS, for his gallant behaviour on the 14th February last, in defeating the Spanish Fleet, and that he be presented with the Freedom of this City in a Gold Box of the value of One Hundred Guineas. Marked: date mark for 1797, London Assay office mark, and maker John Morisset's mark. Stamped: 22 carat gold mark. *85.665. Portsmouth, England. 3 Dec. '85. (this issue, no. 1552.)*

The Freedom Box was stolen from the Portsmouth City Museum and Art Gallery after thieves gained entrance by a ladder to the first floor; two alarms failed to activate.



Peter Paul Rubens (Flemish, 1577-1640). Orpheus and Eurydice, *c. 1636. Oil on panel. 27.6 x 32.3 cm. Inv. no. R. 27. *85.140. Zurich, Switzerland. 10 Jan. '85.* (IFARreports, *Mar. '85, vol.6, no.2, p.12, no.218.)*

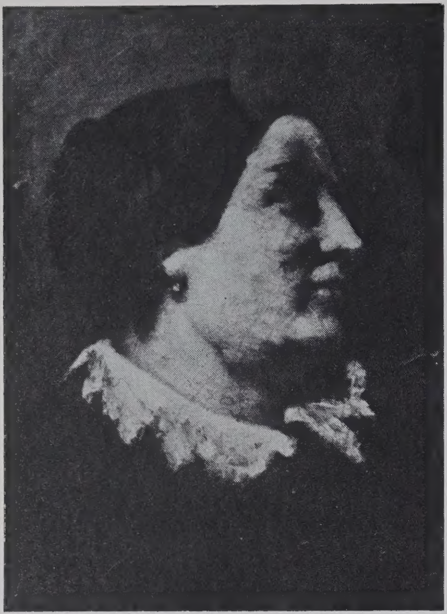
After entering a Zurich museum, thieves reportedly chose the moment when the guards had walked past the room which housed the painting and then nabbed it.



Marc Chagall (French, 1887-1985). La joie. *Oil on canvas. 80.6 x 59.7 cm. *85.376.3. New York, N.Y. 2 Jul. '85.* (IFARreports, *Aug./Sep. '85, vol.6, nos.6/7, p.18, no.900.)*

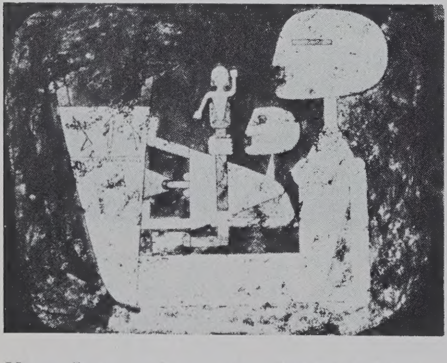
This picture was stolen along with two bronzes by Charpentier, from a Madison Avenue gallery when thieves crawled through a very narrow vent leading into the gallery.

10 Important 1985 Recoveries



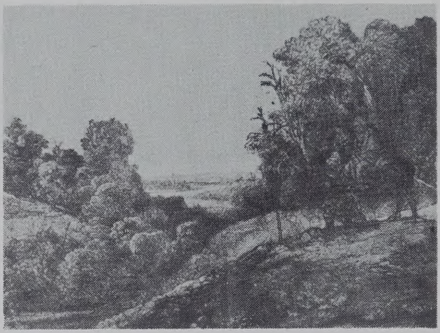
Gustave Courbet (French, 1819-77). Portrait of Madame Andler. *Oil on wood. 48 x 39.5 cm. *81.98.1. Morlaix, France. 14 Jan. '81. Recovered.* (Stolen Art Alert, *May '81, vol.2, no.3, p.6, no.32, and* IFARreports, *Aug./Sep. '85, vol.6, nos.6/7, p.8.)*

Fifteen paintings, stolen from the Musée des Jacobins, were recovered in July 1985, after the museum received an anonymous phone call indicating they could be found in a locker. The thief or thieves, apparently unable to sell the pictures, abandoned them, and all were found in good condition.



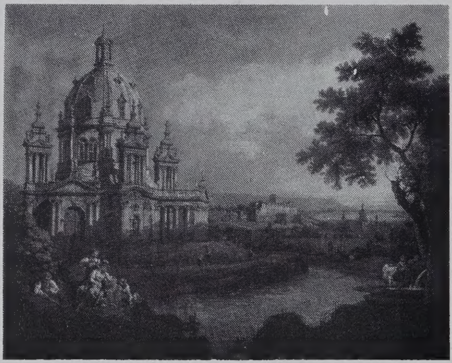
Victor Brauner (Rumanian, 1903-66). Birth of a Poet, *1947. Wax. 52 x 73 cm. *85.62.2. Rome, Italy. 23 Jan. '84. Recovered.* (IFARreports, *Jan./Feb. '85, vol.6, no.1, p.18, no.75;* IFARreports, *Apr. '85, vol.6, no.3, p.6; and* IFARreports, *Oct./Nov. '85, vol.6, nos.8/9, pp.14, 16.)*

One of three pictures recovered in London in March 1985 when they were recognized by an employee of Sotheby's from IFAR's publication.



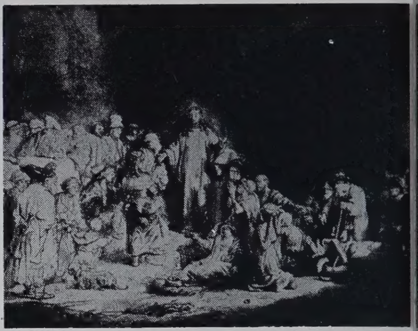
Rembrandt Harmensz van Rijn (Dutch, 1606-69). Flight into Egypt, *1653. Etching. Plate 21.5 x 28.5 cm. *85.129.36. Baltimore, Md. Stolen before Nov. '83. Recovered.* (IFARreports, *Mar. '85, vol.6, no.2, p.17, no.270;* IFARreports, *Jul. '85, vol.6, no.5, p.6; and see recovery list this issue.)*

Sixteen of the thirty prints, stolen from the Baltimore Museum of Art sometime before November 1983, were recovered by police during 1985. Prints by Rembrandt, Schongauer, and Hirschvogel, were recovered from New York galleries, auction houses and private collections. The theft is being investigated by the FBI, and they hope other prints will be identified and returned to the museum.



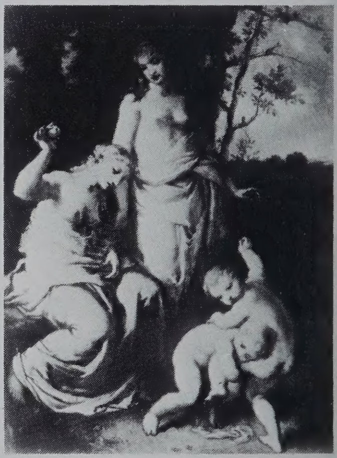
Bernardo Bellotto (Italian, 1720/24-1780). A Capriccio with a Domed Church and Buildings in Pirna. *Oil on canvas. 65 x 82 cm. *82.536.12. Mercatale, Italy. 15 Oct. '81. Recovered.* (IFARreports, *Jan./Feb. '85, vol.6, no.1, p.6.)*

This painting was recognized by the Italian owner from a Christie's New York sales catalogue, Important Paintings by Old Masters, January 15, 1985. *It was one of twenty-nine paintings stolen from a residence near Florence, and was valued at $300,000. The picture was recovered 15 January 1985 by U.S. Customs senior special agent Charles Koczka.*



Rembrandt Harmensz van Rijn (Dutch, 1606-69). The One Hundred Guilder P *1649. Etching. 28 x 39.8 cm. *81.344.1. Lausanne, Switzerland. 21 Jul. '81. Recovered.* (Stolen Art Alert, *Jan./Feb. ' vol.3, no.1, p.10, no.76; and* IFARrepor *Oct./Nov. '85, vol.6, nos.8/9, pp.15,16.)*

One of two Rembrandt prints stolen form the Musée de l'Elysée, Lausanne in August 1981, and returned to the museum mail in October 1985.

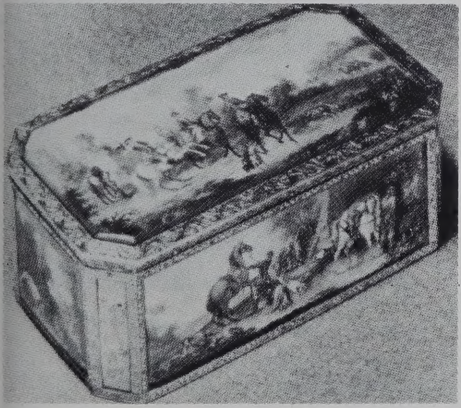


Narcisse Virgile Diaz de la Peña (French, 1808-76). Mythological Figures. *Oil on canvas. 55.9 x 45.7 cm. *82.524.4. Wes Hollywood, Ca. 25 May '82. Recovered.* (Stolen Art Alert, *Mar./Apr. '83, vol.4, no.2, p.12, no.198; and* IFARreports, *Oct./Nov. '85, vol.6, nos. 8/9, p.14.)*

One of four paintings recovered in November 1985 by the Los Angeles polic department, following a narcotics raid of three homes and one art gallery. IFAR id tified the victim of the theft for police.

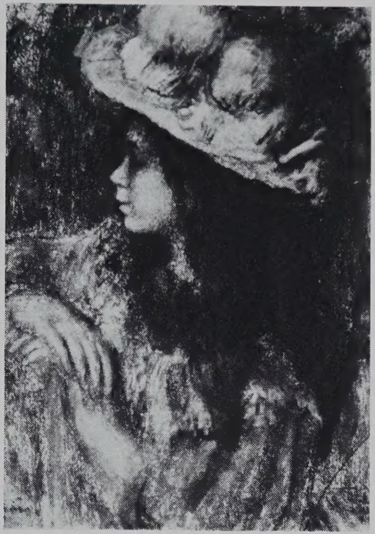
The Florence Zeus, *Roman copy of a Greek 5th c. B.C. original. Bronze. H. 29.7 cm. *84.220. Florence, Italy. 11 Jan. '84. Recovered.* (Stolen Art Alert, *Jun.'84, vol.5, no.5, p.24, no.946; and* IFARreports, *Oct./Nov. '85, vol.6, nos.8/9, p.16.)*

According to Interpol, Paris, the Florence Zeus, stolen from the Museo Archeologico, Florence, was recovered.



French. Snuff Box, *c. 1840-50. Gold and miniatures. 3 x 8.2 x 4.5 cm. *83.267.5. Buckinghamshire, England. 17 May '83. Recovered.* (Stolen Art Alert, *Oct. '83, vol.4, no.7, p.11, no.893;* IFARreports, *Jan./Feb. '85, vol.6, no.1, p.7; and* IFARreports, *Mar. '85, vol.6, no.2, p.8.)*

A collection of snuffboxes, rings, and figurines, stolen from Waddesdon Manor, the Rothschild Collection, Buckinghamshire, were recovered by police in England. Richard Haynes, age 30, pleaded guilty to five charges of burglary and was sentenced to fifteen years in prison.



Pierre Auguste Renoir (French, 1841-1919). Jeune fille en rose au chapeau. *Pastel. 61 x 48 cm. *85.323.1. Juan-les-Pins. France. Summer '83. Recovered.* (IFARreports, *Jul. '85, vol.6, no.5, p.12, no.744.)*

Recovered in June 1985 along with a Sisley oil from a left-luggage locker in Zurich. Both paintings had been stolen from Nelly Duhem's home in southern France (see story this issue and recovery list this issue).

Pierre Auguste Renoir (French, 1841-1919). Portrait of Madame Pratt, *1913. Oil on canvas, 61 x 50 cm. *85.335. Stolen in transit between Chicago, Il. and New York, N.Y. Nov. '84. Recovered.* (IFARreports, *Jul. '85, vol.6, no.5, pp.8,12, no.745.)*

This picture was recovered on 4 June 1985 in New York City by Det. Thomas Moscardini, after he learned through an informant that it was being offered for sale. Det. Moscardini posed as a prospective buyer and negotiated a price of $130,000 for the painting, estimated to be worth $500,000. Two men, Frank De Michele, age 49, and Thomas Tuzzolo, age 25, were arrested and charged with criminal possession of stolen property.

Nelly Duhem Update: Recoveries and Verdicts

The investigation into the theft of French impressionist paintings from the home of 89-year-old Nelly Duhem, Juan-les-Pins, in southern France, has resulted in the 1985 recovery of two paintings and verdicts in the trial of those accused of the robbery plot. During the fall of 1984, the theft of impressionist paintings made headlines when Arthur Melki, the director of a Paris art gallery, was accused of taking part in a conspiracy to sell some of the stolen paintings, valued at FF 60 million. Since then, there have been several arrests and many recoveries of the art stolen from Mrs. Duhem's home in 1983 (see *IFARreports,* Mar. '85, vol.6, no.2, p.5; and *IFARreports,* Jul. '85, vol.6, no.5, p.4).

Last spring, the Paris Art & Antiques Squad, which has been investigating the theft for over a year, advertised two of the most important paintings which were still missing. (*IFARreports,* Jul.'85, vol.6, no.5, pp.4,12, nos.774,746, *85.323.1-2). Shortly after advertisements apppeared in the European press, the two pictures, a Renoir pastel, *Jeune fille en rose au chapeau,* and a Sisley oil, *Matin d'automne,* were recovered from a left-luggage locker in Zurich after an anonymous tip to the investigating magistrate. Three other pictures were recovered in the U.S. from good faith buyers as follows: from a Brooklyn, N.Y. investor, Albert Lebourg's *Place de la Concorde*; from a Madison Avenue, N.Y. art dealer, Dupuy's *Les étangs de ville d'Avray*; and from a Miami collector, Le Sidaner's *Quimperlé.* These pictures will join the rest of Nelly Duhem's collection which she has given to the Musée Marmottan, Paris.

On 17 December 1985, verdicts were handed down for those accused in the plot to rob Mrs. Duhem (as reported in *Art & Auction,* February 1986.) Jean-Pierre and Bernadette Diblanc, Nelly Duhem's caretaker and housekeeper at the time of the theft, were sentenced to four years in prison and fined FF 100,000 each. Arthur Melki, the Paris dealer accused of buying and selling the stolen paintings, also received four years and was fined FF 2 million. Valerie Diblanc, the Diblanc's daughter, was given a two-year suspended sentence and fined FF 30,000. Jean-Paul Lauer, who was accused of masterminding the scheme, benefiting from his relationship with Valerie Diblanc, received a six-year sentence and was fined FF 800,000. Yvan Delicado, an art dealer who worked with Lauer and sold paintings to Mr. Melki, was given thirty months in prison and fined FF 200,000. Christian Deshons,

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the insurance agent who acted as a go-between for Delicado and Melki, received a two-year prison sentence (with an eighteen-month suspended sentence) and was fined FF 600,000. Guy Meesmaecker, the nephew of Nelly Duhem, who was arrested when police found paintings and furniture in his possession, received a two-year suspended sentence and was fined FF 100,000. The court ordered that all the accomplices, with the exception of Mr. Meesmaecker, give back the thirty-seven paintings which are still missing, or pay FF 16,332,980 to the Marmottan Museum. Mr. Meesmaecker was ordered to pay damages of FF 60,500 to the Marmottan; and all were ordered to pay FF 10,860,000 plus an additional FF 500,000 to Nelly Duhem for material and moral damages. Robert Schmit, a well known Paris art dealer and respected authority on the French artist Boudin, had been accused of buying two paintings from Mr. Melki through very complicated business arrangements with Mr. Melki and two Panamanian companies based in Switzerland. Mr. Schmit said he did not know that the paintings were stolen, and a sentence of two years in prison and a fine of FF 1.6 million, recommended by the public prosecutor, was thrown out for lack of evidence.

Bennington Museum Theft: Recovery Reported

On New Year's Eve, 31 December 1985, the Bennington Museum (Vermont) suffered the theft of 300 works of art worth over $1 million, most of which have since been recovered. While the museum was closed for vacation, professional thieves struck, shutting off two alarm systems from the outside and breaking through a metal side door. They followed a now familiar pattern in what they stole, also indicating that they were no newcomers to the world of art theft. Instead of taking the most valuable and indentifiable items such as paintings, the thieves stole what was readily marketable and not easily identifiable. They took only a few paintings, a collection of Revolutionary War silver and Tiffany glass. The thieves did not touch a collection of Grandma Moses paintings nor the collection of Bennington pottery.

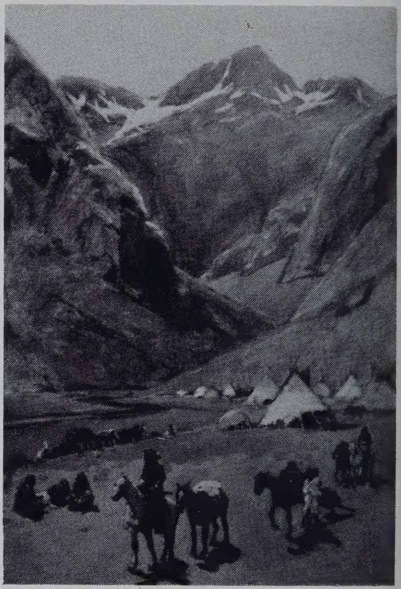
One recovery in January 1986 and two in February netted most of the 300 objects taken from the Bennington. On 19 January 1986, a Buffalo, N.Y. antique dealer was arrested for possession of Tiffany glass worth $17,000. John Ozolins, age 30, owner of the Golden Opportunity, Buffalo, was charged with interstate transportation of stolen goods, and accused of selling Tiffany glass stolen from the Bennington Museum. The Tiffany pieces were recovered after another Buffalo dealer recognized them from an article in the *Antiques & The Arts Weekly* (Jan. 17, 1986), according to David Dangremond, the museum's director.

More than $1.5 million worth of art, most of it stolen from the Bennington Museum, was recovered on 21 February 1986 in simultaneous raids in Buffalo and Orlando, Florida. Authorities said the art had been stolen by a group with expertise in electronics and the FBI had been investigating them for over a year. In addition to the Bennington recovery, the FBI said they have recovered art from thirty-five other burglaries. Most of the robberies were committed along the East Coast, and the burglary ring reportedly had ten to fifteen members. Two arrests have been made since the investigation began. Included in the items recovered from the Bennington theft were the following paintings: a Rembrandt Peale, *Portrait of Susan Addella Wood*; a William Morris Hunt portrait, c. 1890; and a landscape by William Merritt Chase, c. 1900. The recovered glass includes thirty pieces of Steuben; examples of Mt. Washington, Durand, Quezel, and Union Glass works; fifteen pieces of Burmese glass; twenty-seven paperweights (including ten by Kaziun, four Pairpoint examples, a New England Glass Co. pear and several other fruit weights); a lamp and glass pens attributed to Nicholas Lutz; and two Ripley and Co. wedding lamps. In addition, a large collection of silver was found in good condition.

Lynn Stowell Pearson

Reward for Farny

A $20,000 reward is being offered for the recovery, in an undamaged condition of an oil by H. F. Farny, together with five other paintings stolen from a Cincinnati art gallery during an armed robbery in May 1985. The other paintings stolen are: Louis Charles Vogt, *Boston Commons*; Edward Charles Volkert, *Cattle in Barn*; Edward Charles Volkert, *Holsteins in Field with Elms*; Edward Charles Volkert, *June Morning*; and Léon Barillot, *French Pasture* (*IFARreports*, Jul. '85, vol.6, no.5, pp.8-9,12, nos.696-9, 741, *85.363). Anyone with information on these paintings is asked to contact IFAR; or P.O. Box 498843, Cincinnati, Ohio 45249, telephone 513/530-9861.



Henry F. Farny (American, 1847-1916), Happy Days of Long Ago, *1912. Oil on canvas. 81.3 x 55.9 cm. Signed l/r. *85.363.1. Cincinnati, Oh. 15 May '85. Reward.*

Correction

IFAR recently published the theft of a Turkish coin pendant with chain (*IFARreports*, Aug./Sep. '85, vol.6, nos.6,7, p.36, no. 1067, *85.401). The coin was incorrectly dated as 1327; instead it should be dated 1949.

Recoveries

Paintings

RENOIR, Pierre Auguste, *Jeune fille en rose au chapeau (IFARreports,* Jul. '85, vol.6, no.5, p.12, no.744, *85.323.1).

SISLEY, Alfred, *Matin d'automne (IFARreports,* Jul. '85, vol.6, no.5, p.12, no.746, *85.323.2).

Prints and Drawings

REMBRANDT Harmensz van Rijn, *Card Player (IFARreports,* Mar. '85, vol.6, no.2, p.17, no.269, *85.129.31).

___________, *Gold Weigher's Field (IFARreports,* Mar. '85, vol.6, no.2, p.17, no.271, *85.129.17).

___________, *Head of a Man in a Fur Cap (IFARreports,* Mar. '85, vol.6, no.2, p.18, no.272, *85.129.14).

___________, *Landscape with Village and Square Tower (IFARreports,* Mar. '85, vol.6, no.2, p.18, no.275, *85.129.35).

___________, *Sacrifice of Isaac, (IFARreports,* Mar. '85, vol.6, no.2, p.18, no.277, *854.129.19).

___________, *St. Jerome Sitting by a Pollard Willow (IFARreports,* Mar. '85, vol.6, no.2, p.19, no.282, *85.129.34).

___________, *Studies: Self-Portrait, Beggar Couple, Head of Old Man, Head of Old Woman (IFARreports,* Mar. '85, vol.6, no.2, p.19, no.283, *85.129.16).

___________, *View of Amsterdam (IFARreports,* Mar. '85, vol.6, no.2, p.20, no.285, *85.129.28).

___________, *Windmill (IFARreports,* Mar. '85, vol.6, no.2, p.20, no.286, *85.129.30).

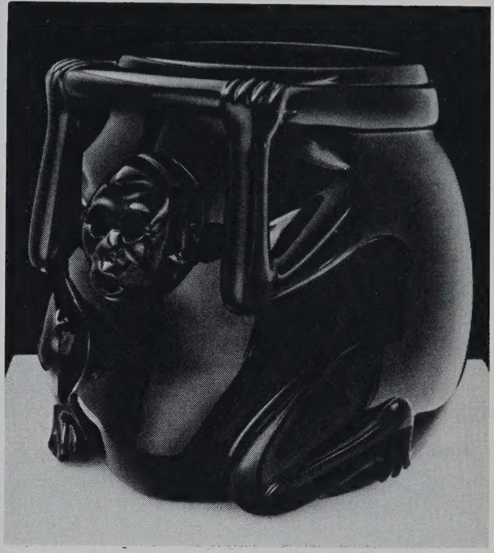
Stolen Art Alert

Mexico City, Mexico

The Mexican government has published a catalogue of pre-Columbian artifacts stolen during the Christmas eve theft from the Museo Nacional de Antropologia, and a reward of 50 million pesos or $100,000 is being offered for information leading to the recovery. IFAR, other interested organizations, many dealers and museums have received copies of this catalogue. In this issue we are publishing the entire list of objects stolen in the theft (nos. 1556-1678, see also *IFARreports*, Oct./Nov. '85, vol.6, nos.8/9, p.13).

One hundred forty-five objects were stolen, including pieces from the Maya, Oaxaca, and Mexica collections of the museum. The Maya collection included jade pieces excavated in 1952 from the crypt of the Temple of the Inscriptions, Palenque, Chiapas, and a collection of gold jewelry, from the Sacred Cenote (or well) at Chichén Itzá, Yucatán. The most notable item stolen from the Oaxaca collection was the jade mask of the bat god, found in 1946 during the excavation of Mound H at Monte Albán. A collection of Mixtec gold jewelry, found at several sites in Oaxaca, was also taken. One of the most important pieces stolen was the obsidian vessel in the shape of a monkey, found in the region of Texcoco.

The Mexico City theft was the largest in the country's history from a national museum, and some of the more important pieces were priceless. In addition to being a great loss to the Mexican people, the theft of objects from an archeological context was a great loss to the scientific and artistic community. Another major theft of pre-Columbian material occurred in 1981 from the Instituto Nacional de Cultura, Museo Nacional de Antropologia y Archeologia, Lima, Peru (*Stolen Art Alert*, Jan./Feb. '82, vol.3, no.1, pp.3,18, no. 193, *81.395.10 and *Stolen Art Alert*, Mar./Apr. '82, vol.3, no.2, pp.21-5, nos. 357-388, *81.395.). In that theft, thirty-three gold and silver objects were stolen. Officials have recovered many of the gold objects, although some were found in a damaged condition. In the U.S., the most important theft of pre-Columbian material occurred over Labor Day weekend in 1982, from the American Museum of Natural History, N.Y. (*Stolen Art Alert*, Sep. '82, vol.3, no.6, pp.4, 15-18, nos., 893-915, *82.351). Twenty-five jades were stolen, valued at $478,000. At the time of the theft it was thought that ransom would be demanded, but the thieves presumably found buyers for all but four of the pieces. Four of the jades were recovered in Brussels after a dealer recognized them from an IFAR theft alert (*Stolen Art Alert*, Jul. '83, vol.4, no.4, p.1).



Aztec, Zoomorphic Vase Representing a Monkey, *no. 1557.*

In the weeks since the theft, very little information has been revealed about the thieves or where the art might have been taken or sold. The Association of Friends of the National Museum of Anthropology is offering the reward, and anyone with information is asked to contact IFAR or the following: National Museum of Anthropology, Paseo de la Reforma and Calzada Gandhi, Mexico D.F., 11560, telephones 553-19-02 and 553-62-26; Procuraduria General de la Republica, Esopo 11, Polanco, Mexico D.F. 11560, telephone 521-06-45; or Interpol General Secretariat, 26 rue Armengaud, 92210 Saint Cloud, France.

Portsmouth, England

A Freedom Box, dated 1797, was stolen from the Portsmouth City Museum and Art Gallery on the night of 3/4 December 1985 (no. 1552). The box, made by John Morisset of London, was valued at £45,000 or $66,000. Thieves gained entrance to the museum by a ladder to the first floor, where they removed a window pane. Two alarms failed to activate, and the box was taken from a display case mounted on the wall. The enamel depicted the defeat of the Spanish Fleet on 14 February at the Battle of Cape St. Vincent. It was one of only four boxes known to survive from the twenty-one recorded as having been presented by the City of London during the period 1780-1816.

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Stolen Objects

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Washington, D.C.

A Saint-Gaudens *Amor Caritas* was stolen from the Oak Hill Cemetery, Georgetown, Washington, D.C., between 27 November and 1 December 1985. (no. 1487). The bronze may have been slightly damaged because of the manner in which is was removed from its stone base. It was cast after 1898 and marked the grave of Joseph Willard. The sculpture was recovered at press time.

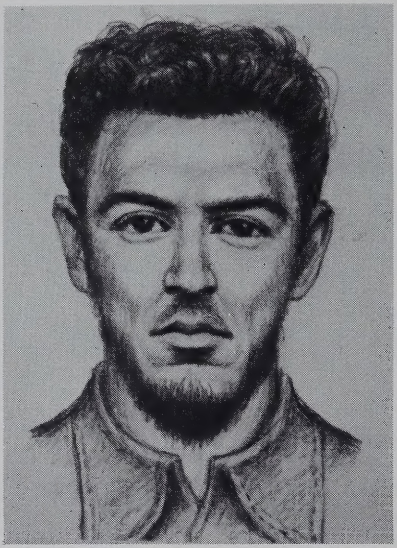
Hanover, Pennsylvania

Twenty-one works of art, silver and jewelry, estimated to be worth over $2 million were stolen from a home in Hanover, Pa. (IFAR is publishing seventeen of the works, nos. 1360-1, 1398, 1400-6, 1408, 1446-7, 1462, 1486, 1502-3). Paintings stolen in the theft included works by Marc Chagall, Max Ernst, Joan Miró, and Pablo Picasso. A week before the theft, a curator and director of a large museum confirmed the authenticity of the art.

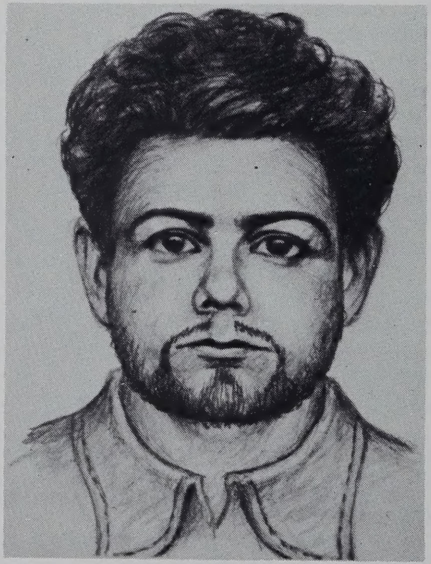
On the evening prior to the burglary, two white males were seen in the vicinity asking directions to the victim's residence. The men were driving a white Ford Econoline van, year 1966-1971, and a witness said the van had either the words "Hell Town" or "Peyton Place" written in red along the side. The driver was described as age 28, 5 ft. 11 in. tall, light complected, weighing approximately 165-170 pounds. The passenger was described as slightly shorter that the driver, also in his late twenties, and he weighed approximately 190 pounds (see composite sketches below).

The dimensions of the works of art are being withheld by the FBI and are available on request. A reward is being offered in connection with the recovery of the stolen items and the prosecution of the individual or individuals responsible for the theft. Anyone with information is asked to contact IFAR or the FBI. The Harrisburg, Pa. FBI office is investigating the theft (telephone 717/232-8686).

L.S.P.



Composite sketch of driver wanted for questioning in Hanover, Pa. theft.

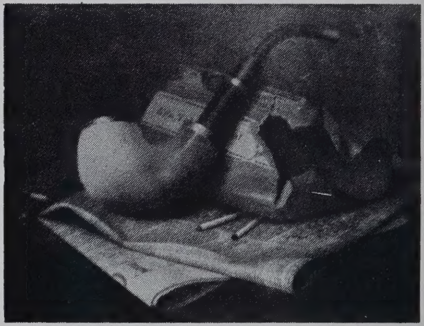


Composite sketch of passenger wanted for questioning in Hanover, Pa. theft.

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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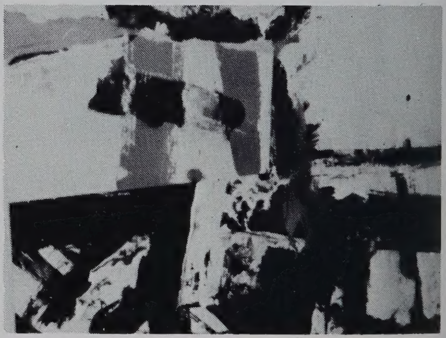

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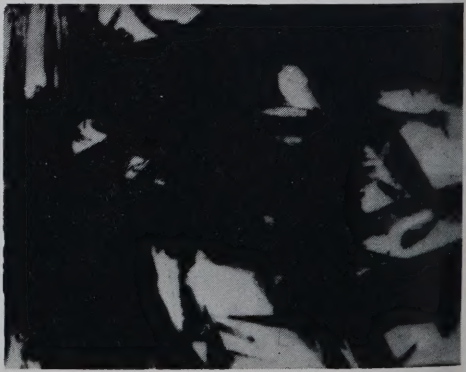


1361

ntings, Pastels, Mixed Media Works, tercolors

erican, 19th Century

9 HARNETT, William Michael 48/51-1892). Untitled (Pipe, Tobacco, wspaper), 1877. Oil on canvas. Approx. 3 x 22.9 cm. Signed and dated. *85.658. ton on Hudson, N.Y. Jul. '85.

erican, 20th Century

0 KLINE, Franz (1910-62). Untitled, 7. Gouache and collage. Signed and d. *85.669.13. Hanover, Pa. 5 Oct. '85. *ard.*

1 KLINE, Franz (1910-62). Untitled, 7. Mixed media. Signed and dated. 669.4. Hanover, Pa. 5 Oct. '85. *Reward.*

rian, 20th Century

HUNDERTWASSER, Friedrich 8-53). La lune en rodage. Mixed media. 30 cm. Signed F. HUNDERTWASSER. 695. Vienna, Austria. 4 Jul. '85.

KRCAL, Fritz. Blaue Tulpe. Mixed a on canvas. 44 x 36 cm. *85.694.2. enz, Austria. 1 Oct. '84.

RCAL, Fritz. Die Krugträgerin. d media on canvas. 80 x 50 cm. Appears portrait of Carmen Krcal, the artist's *85.694.5. Bregenz, Austria. t. '84.

KRCAL, Fritz. Die Weinlese. Mixed on canvas. 50 x 70 cm. *85.694.1. nz, Austria. 1 Oct. '84.

KRCAL, Fritz. Fische auf Barke. Mixed on canvas. 50 x 65 cm. *85.694.3. nz, Austria. 1 Oct. '84.

KRCAL, Fritz. Frauenporträt. Mixed on canvas. 75 x 50 cm. Appears to be it of Carmen Krcal, the artist's wife. 94.4. Bregenz, Austria. 1 Oct. '84.

KRCAL, Fritz. Kirchlein am lstein. Mixed media on canvas. 94.7. Bregenz, Austria. 1 Oct. '84.

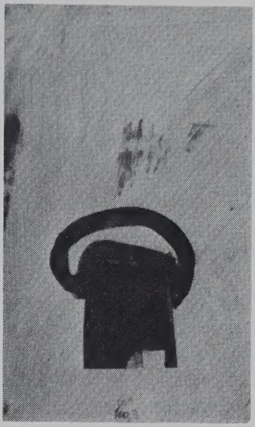
KRCAL, Fritz. Stilleben mit Stullehne. media on canvas. 50 x 70 cm. 94.6. Bregenz, Austria. 1 Oct. '84.

17th Century

MYTENS, Jan (1614-70). Portrait of n Denham. Oil. *85.647.2. Bedfont, d. Sep. '82. *Reward.*

16th Century

WORTH, Hans, Attributed to. y of Man, c. 1570. Oil. *85.647.11. t, England. Sep. '82. *Reward.*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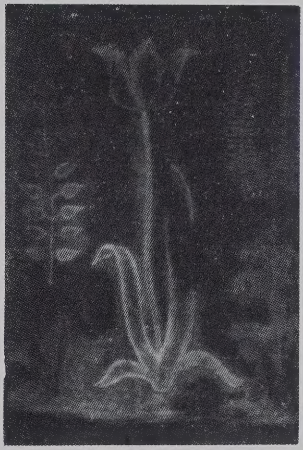
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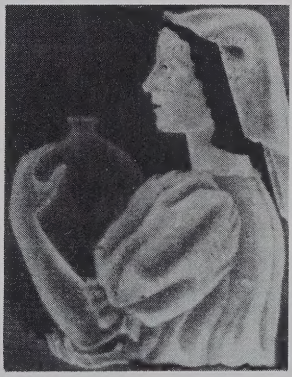
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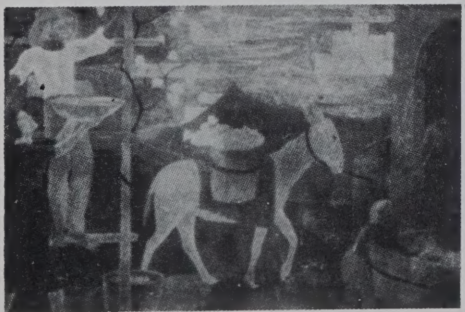
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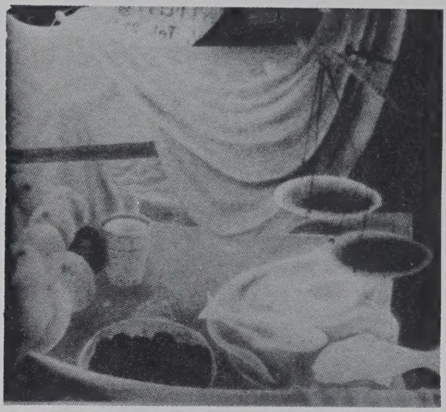
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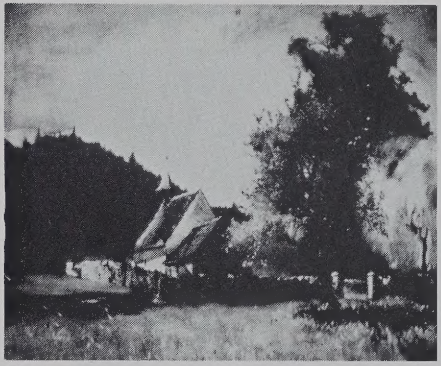
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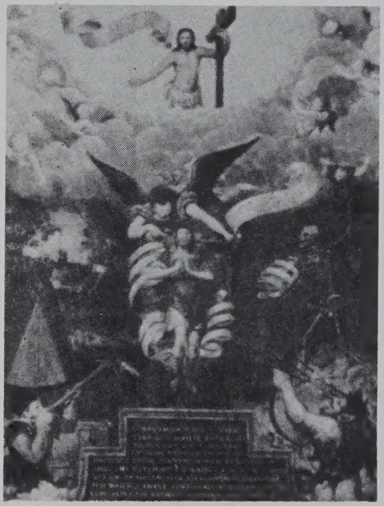
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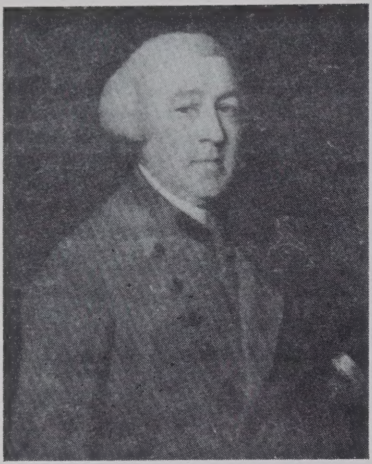

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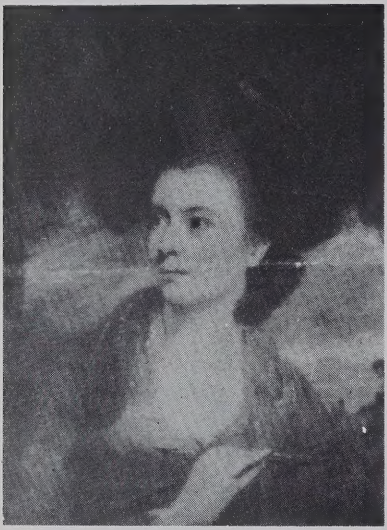

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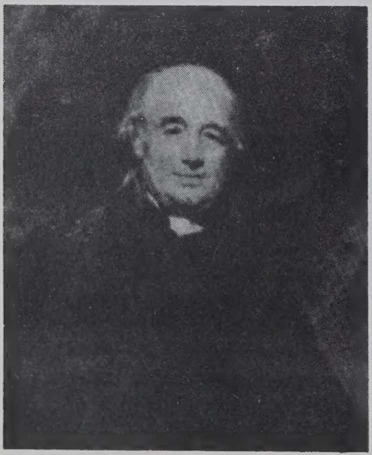


1374

English, 18th Century

1372 GAINSBOROUGH, Thomas (1727-88). Portrait of Thomas Prowse. Oil. *85.647.5. Bedfont, England. Sep. '82. *Reward.*

1373 GARDNER, Daniel (1750-1805). Portrait of Angelica Kauffman, the Painter. Oil. *85.647.9. Bedfont, England. Sep. '82. *Reward.*

1374 LAWRENCE, Sir Thomas (1769-1830). Portrait of John Julius Angerstein. Oil. *85.647.4. Bedfont, England. Sep. '82. *Reward.*

1375 SHIPLEY, William (1714-1803). Portrait of the Earl of Kinnoull, 1788. Watercolor. *85.647.15. Bedfont, England. Sep. '82. *Reward.*

1376 WRIGHT, Joseph, of Derby (1734-97). Portrait of Henry Flint. Oil. *85.647.6. Bedfont, England. Sep. '82. *Reward.*

English, 19th Century

1377 BRISTOW, Edmund (1787-1876). Bull Tossing a Dog in a Field. Oil. *85.647.12. Bedfont, England. Sep. '82. *Reward.*

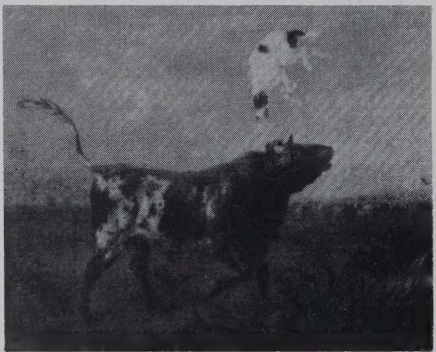
1378 COLLINS, H. Portrait of the Artist's Wife, 1865. Oil. *85.647.10. Bedfont, England. Sep. '82. *Reward.*

1379 LARA, G. English Farmstead. Oil on canvas. 20.3 x 40.6 cm. *85.660. London, England. Nov. '85.

English, 20th Century

1380 LOWRY, Lawrence Stephen (b.1887). Council Estate, Lancs. Oil on canvas. 45.7 x 38.1 cm. Signed in l/r. *85.646. London, England. 6 Aug. '85. *Reward.*

1381 MUNNINGS, Sir Alfred J. (1878-1959). White Canoe. Oil on canvas. 55 x 75 cm. *85.659. London, England. Nov. '85.



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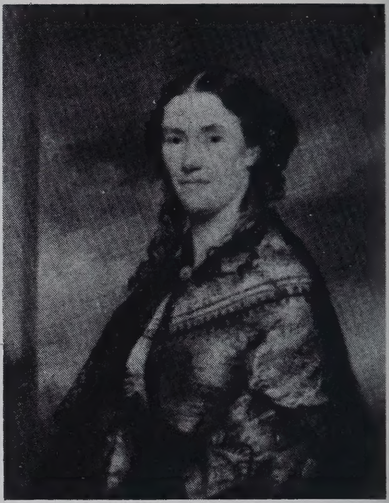

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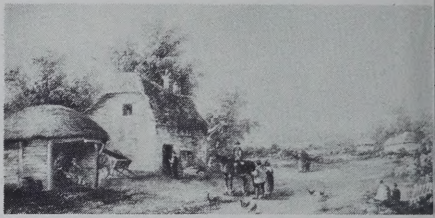

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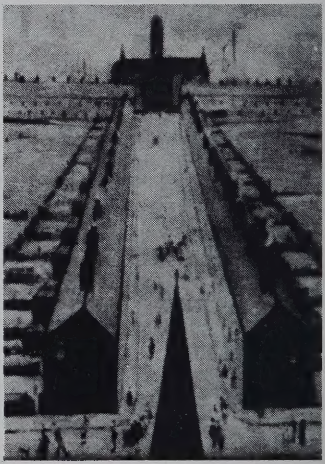

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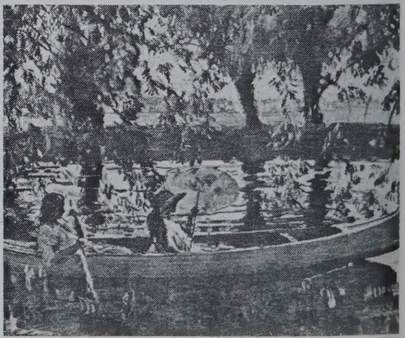

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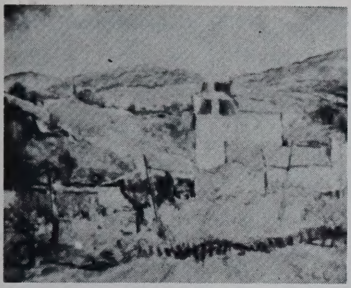
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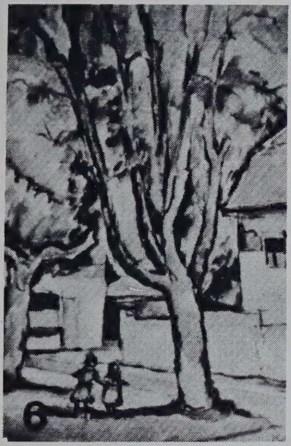

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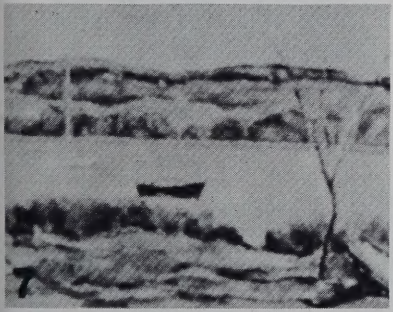

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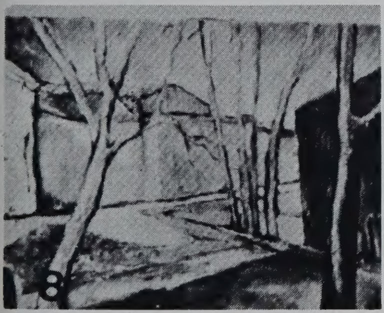


1385

European, 20th Century

1382 KOHL, P. Châtel Guyon, 1952. 33 x 41 cm. Signed and dated in l/r. *85.678.1. Neuchâtel, Switzerland. Sep. '84.

1383 KOHL, P. Crans-Salles, 1966. Oil on canvas. 41 x 27 cm. Signed and dated in l/r. *85.678.4. Neuchâtel, Switzerland. Sep. '84.

1384 KOHL, P. Le lac de Morat, 1967. Oil on canvas. 46 x 61 cm. *85.678.5. Neuchâtel, Switzerland. Sep. '84.

1385 KOHL, P. Le Pertuis, la maison aux arbres morts, 1968. Oil on canvas. 33 x 46 cm. Signed and dated in l/r. *85.678.6. Neuchâtel, Switzerland. Sep. '84.

1386 KOHL, P. Les pins parasols, 1965. Oil on canvas. 41 x 27 cm. Signed and dated in l/r. *85.678.3. Neuchâtel, Switzerland. Sep. '84.

1387 KOHL, P. Paysage d'Italie près de Tarquinia, 1969. Oil on canvas. 38 x 46 cm. *85.678.7. Neuchâtel, Switzerland. Sep. '84.

1388 KOHL, P. Paysage près du pont de Tuscania, 1970. Oil on canvas. 46 x 55 cm. *85.678.8. Neuchâtel, Switzerland. Sep. '84.

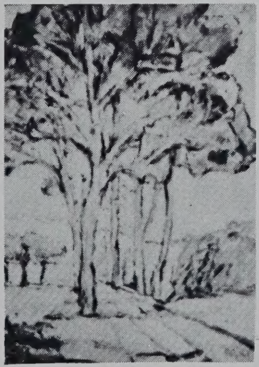
1389 KOHL, P. Vers le Castelet, 1953. 33 x 41 cm. *85.678.2. Neuchâtel, Switzerland. Sep. '84.

French, 17th Century

1390 RIGAUD, Hyacinthe, Attributed to (1659-1743). Portrait of Louis XIV. Oil on canvas. Approx. 225 x 175 cm. *85.686. Manosque, France. 3 Jul. '85.

French, 18th Century

1391 VIGÉE-LE BRUN, Marie Louise Elisabeth (1755-1842). Portrait of the Marquise d'Angosse, c. 1780. 130 x 100 cm. Wearing a maroon dress. *85.586. Maine et Loire, France. 22 Oct. '85.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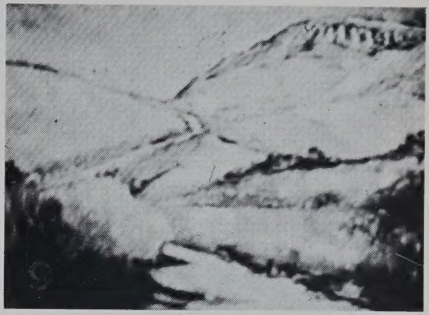

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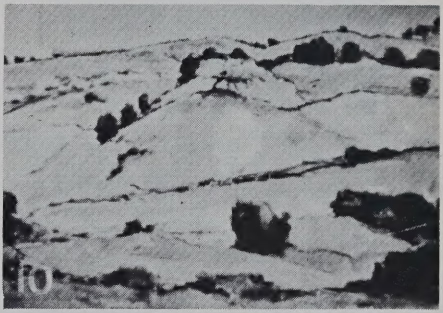

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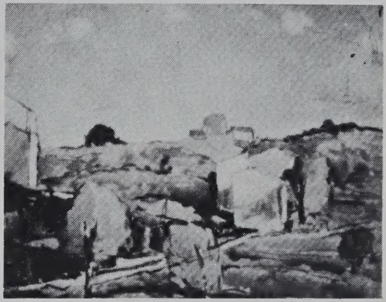
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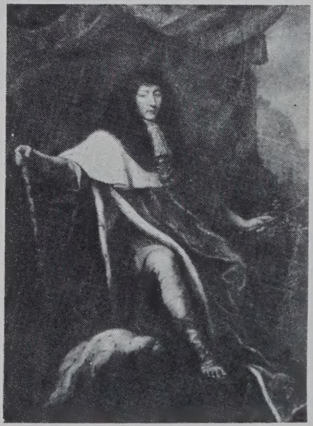
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French, 19th Century

1392 CABAT, Louis. Village in the Winter. Oil on canvas. 22 x 14.5 cm. Ref.: Naples Fine Arts Academy no. 292, photograph no. 005454. *85.674.6. Naples, Italy. 16 May '84.

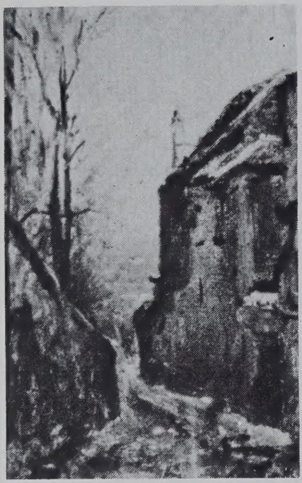
1393 CABAT, Louis. Winter. Oil on canvas. 20 x 28.5 cm. Ref.: Naples Fine Arts Academy no. 263, photograph no. 001956. *85.674.5. Naples, Italy. 16 May '84.

1394 DECAMPS, Alexandre-Gabriel (1803-60). Brittany. Oil on canvas. 10 x 16 cm. Ref.: Naples Fine Arts Academy no. 285, photograph no. 005394. *85.674.9. Naples, Italy. 16 May '84.

1395 DIAZ de la Peña, Narcisse Virgile (1807-76). Vintage. Oil on canvas. 24.5 x 20 cm. Ref.: Naples Fine Arts Academy no. 288, photograph no. 005413. *85.674.11. Naples, Italy. 16 May '84.

1396 MAUGEY, Claude-Charles (1824-70). Memory of the Past. Oil on wood. 32 x 25 cm. Ref.: Naples Fine Arts Academy no. 295, photograph no. 005232. *85.674.7. Naples, Italy. 16 May '84.

1397 VILLEVIELLE, Joseph François (1821-1916). Books and Notebooks. Oil on wood. 22 x 19.5 cm. Ref.: Naples Fine Arts Academy no. 308, photograph no. 005427. *85.674.8. Naples, Italy. 16 May '84.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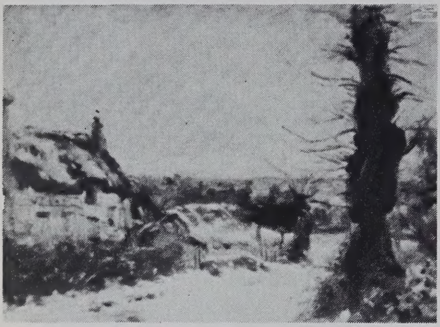
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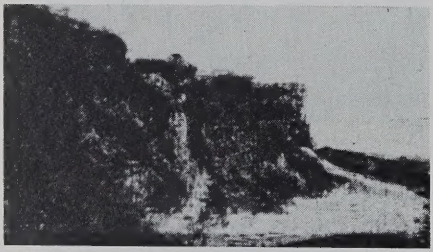
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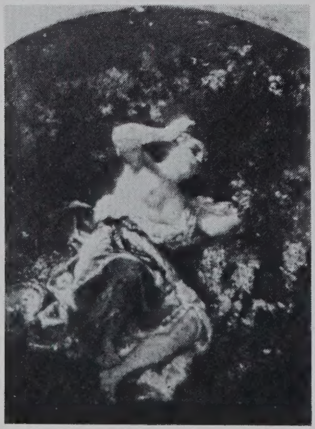
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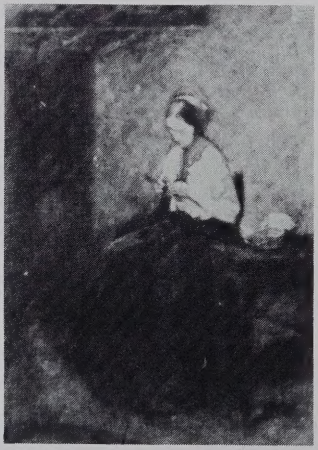
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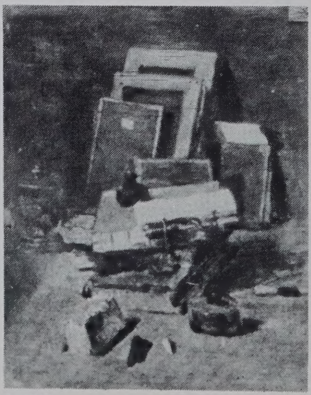
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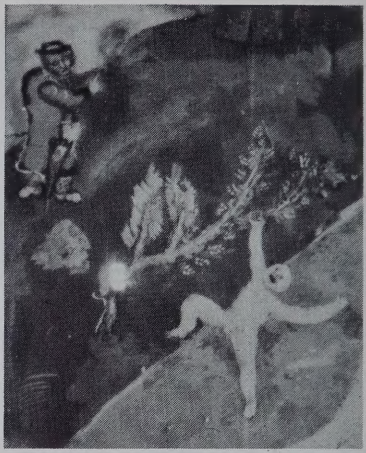
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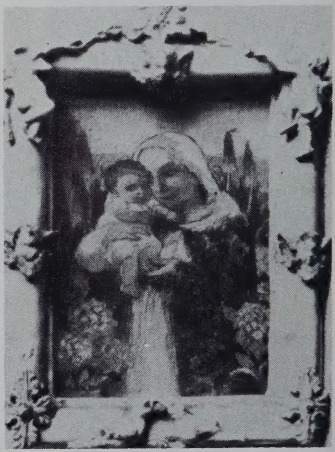
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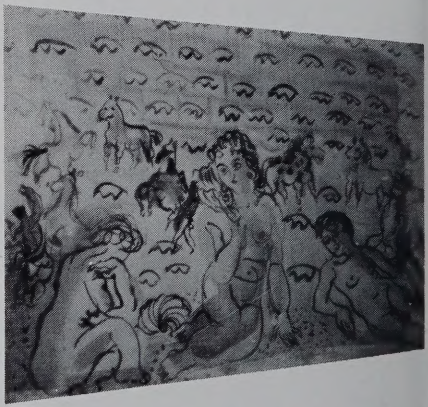

1400

rench, 20th Century

398 CHAGALL, Marc (1887-1985). Rabbi nd the Pupil, 1922. Gouache. *85.669.14. Ianover, Pa. 5 Oct. '85. *Reward.*

399 DENIS, Maurice (1870-1943). Materni- y, 1925. Oil on board, with faïence frame. igned in l/l: MAUD. Signed and dated on ack: Maurice Denis, 6 octobre 1925. Inv. no. 75. *85.682. Autun, France. 29 May '85.

400 DUFY, Raoul (1877-1953). Galatea. iouache. Signed. *85.669.15. Hanover, Pa. Oct. '85. *Reward.*

401 ERNST, Max (1891-1976). Alice in onderland, 1957. Oil on canvas. Signed and ated. *85.669.10. Hanover, Pa. 5 Oct. '85. *eward.*

402 ERNST, Max (1891-1976). Deux ersonnages. Oil on paper. *85.669.7. anover, Pa. 5 Oct. '85. *Reward.*

403 ERNST, Max (1891-1976). Flowers. Oil paper. *85.669.11. Hanover, Pa. Oct. '85. *Reward.*

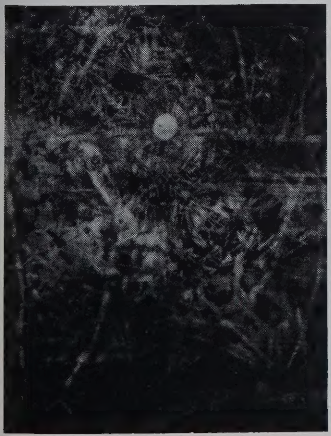
404 ERNST, Max (1891-1976). Lake, Bird, d Insect, 1958. Oil on paper. Signed and ed. *85.669.6. Hanover, Pa. 5 Oct. '85. *eward.*

405 ERNST, Max (1891-1976). Law udent, 1958. Oil on canvas. Signed and ated in l/r. *85.669.16. Hanover, Pa. Oct. '85. *Reward.*

406 LANSKOY, André (1902-76). Untitled. 5.669.3. Hanover, Pa. 5 Oct. '85. *Reward.*

407 MATISSE, Henri (1869-1954). Petit ysage du Midi. Oil on canvas. 37 x 45 cm. 5.645. London, England. 1 Sep. '85.

408 VIEIRA da Silva, Maria Elena (b. 1908). ntitled. Gouache. Signed in l/r. *85.669.2. anover, Pa. 5 Oct. '85. *Reward.*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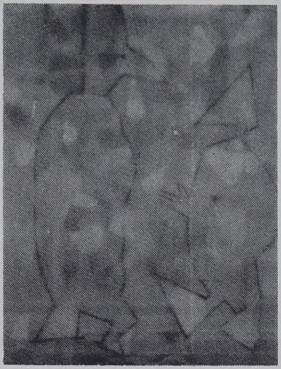
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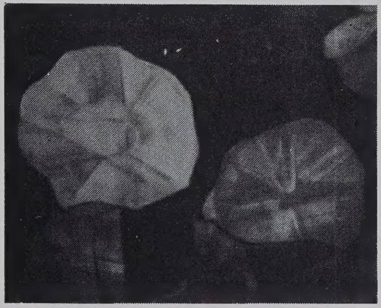
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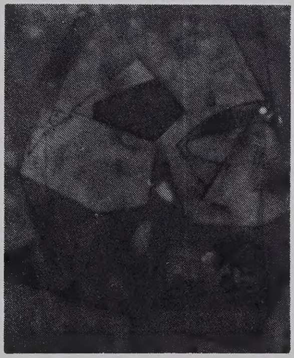
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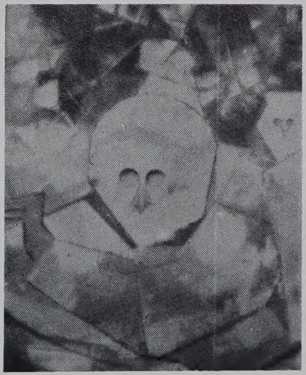
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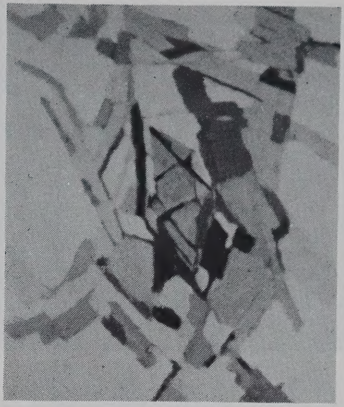
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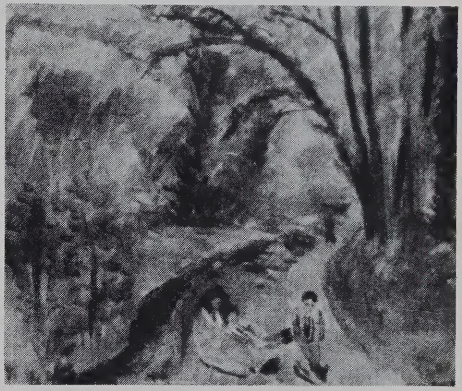
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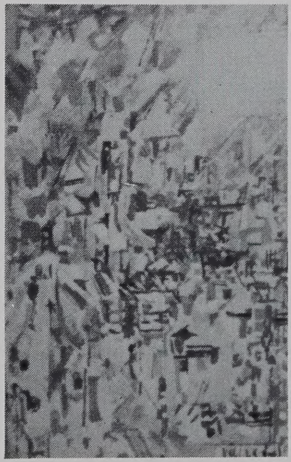
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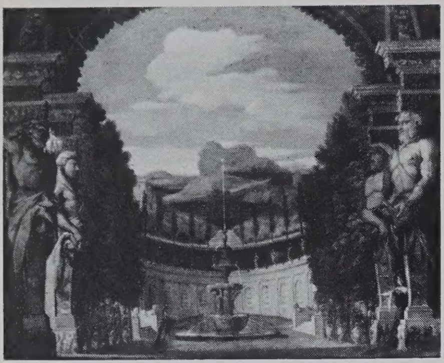
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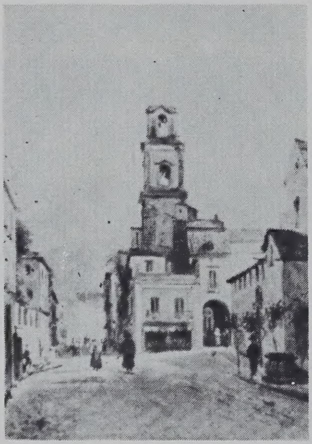
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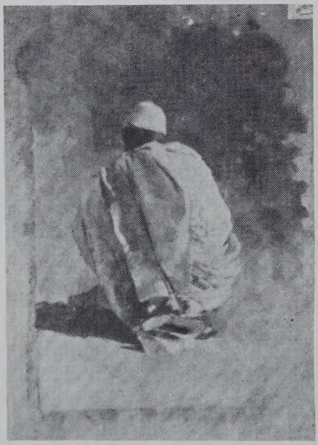
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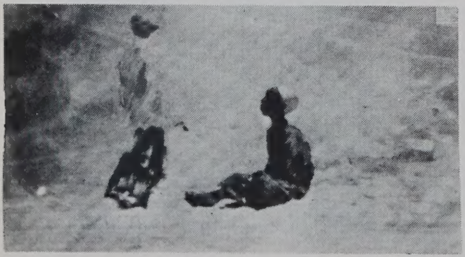

1416

Italian, 15th Century

1409 RICCI di Lorenzo, Attributed to. Triptych. Distemper on wood. 158 x 187 cm. Ref.: Artistic and Historical Property Commission of Florence, No. O.A. 09/00015074. St. Martin, St. Antony Abbot, St. James, St. Hippolytus, St. Margaret. *85.654.1. Florence, Italy. 26 Apr. '85. *Recovered.*

Italian, 16th Century

1410 Florentine School. Prophet, late 16th-early 17th c. Oil on canvas. 130 x 43 cm. Inscribed: ANTE FACIE EIUS IBIT MORS ET DIABOLUS EGREDIET ANTE PEDES EIUS. Ref.: Artistic and Historical Property Commission of Florence, No. O.A. 09/00015085. *85.654.2. Florence, Italy. 26 Apr. '85. *Recovered.*

1411 Florentine School. Prophet, late 16th-early 17th c. Oil on canvas. 130 x 43 cm. Inscribed: DISCIPLINA PACIS NOSTRAE SUPER EUM. Ref.: Artistic and Historical Property Commission of Florence, No. O.A. 09/00015086. *85.654.3. Florence, Italy. 26 Apr. '85. *Recovered.*

1412 Unknown. Christ Carrying the Cross. 50.8 x 50.8 cm. 85.691. Medford, Wi. 30 Nov. '85. *Recovered.*

Italian, 18th Century

1413 Unknown. Italian Operatic Stage Setting, c. 1720. Oil on canvas. 50.8 x 63.5 cm. *85.563.1. London, England. 26 Jun. '85. *Reward.*

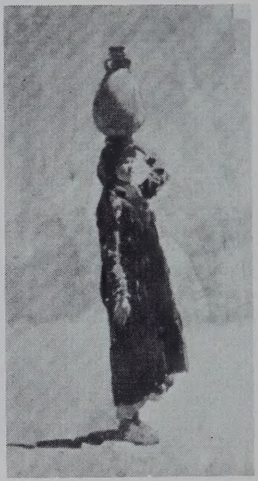
Italian, 19th Century

1414 CARILLO, Achille. Piazza, 1860. Oil on canvas. 33.5 x 24.5 cm. Ref.: Naples Fine Arts Academy no. 35, photograph no. 001967. *85.674.1. Naples, Italy. 16 May '84.

1415 CERCONE, Ettore (1850-96). Arab at Prayer, c. 1880. Oil on wood. 24 x 18 cm. Ref.: Naples Fine Arts Academy no. 90, photograph no. 001960. *85.674.2. Naples, Italy. 16 May '84.

1416 CERCONE, Ettore (1850-96). Arab Boy, 1880. Oil on wood. 19.5 x 34.5 cm. Ref.: Naples Fine Arts Academy no. 108, photograph no. 005580. *85.674.4. Naples, Italy. 16 May '84.

1417 CERCONE, Ettore (1850-96). Woman Carrying Water Jug, c. 1880. Oil on wood. 29 x 17.5 cm. Ref.: Naples Fine Arts Academy no. 150, photograph no. 005579. *85.674.3. Naples, Italy. 16 May '84.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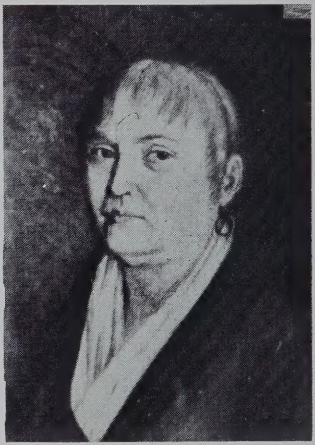
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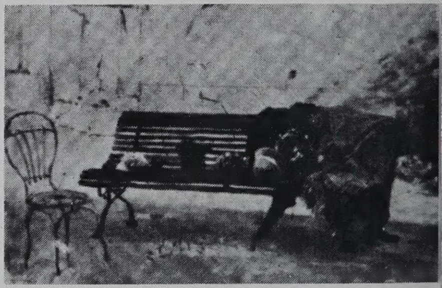
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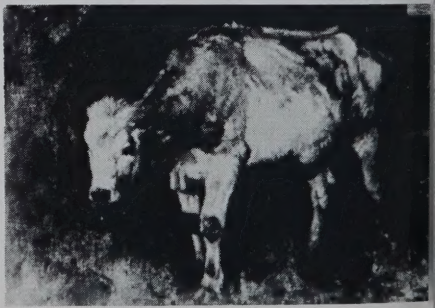
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1418 FORTE, Gaetano (1790-1871). Portrait of Mother. Oil on canvas. 32 x 23 cm. Ref.: Naples Fine Arts Academy no. 319, photograph no. 005189. *85.674.10. Naples, Italy. 16 May '84.

1419 PALIZZI, Filippo (1818-99). At Home. Oil on canvas. 25 x 39.5 cm. Ref.: Naples Fine Arts Academy no. 316, photograph no. 001932. *85.674.19. Naples, Italy. 16 May '84.

1420 PALIZZI, Filippo (1818-99). Calf. Oil on canvas. 26 x 33 cm. Ref.: Naples Fine Arts Academy no. 139, photograph no. 005275. *85.674.25. Naples, Italy. 16 May '84.

1421 PALIZZI, Filippo (1818-99). Chestnut Trees. Oil on canvas. 30 x 26 cm. Ref.: Naples Fine Arts Academy no. 110, photograph no. 005470. *85.674.18. Naples, Italy. 16 May '84.

1422 PALIZZI, Filippo (1818-99). Goat in Mid-Afternoon. Oil on canvas. 35 x 32 cm. Ref.: Naples Fine Arts Academy no. 324, photograph no. 005258. *85.674.27. Naples, Italy. 16 May '84.

1423 PALIZZI, Filippo (1818-99). Lake After the Rain. Oil on canvas. 28 x 43 cm. Ref.: ples Fine Arts Academy no. 100, photograph no. 005254. *85.674.20. Naples, Italy. 16 May '84.

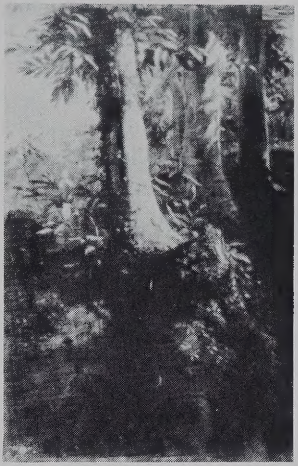
1424 PALIZZI, Filippo (1818-99). Painting at Cava dei Tirreni. Oil on canvas. 26 x 40 cm. Ref.: Naples Fine Arts Academy no. 115, photograph no. 005399. *85.674.22. 16 May '84.

1425 PALIZZI, Filippo (1818-99). Peasant Girl. Oil on canvas. 27 x 33 cm. Ref.: Naples Fine Arts Academy no. 147, photograph no. 005539. *85.674.23. Naples, Italy. 16 May '84.

1426 PALIZZI, Filippo (1818-99). Peasant Girl in a Valley. Oil on canvas. 39 x 27 cm. Ref.: Naples Fine Arts Academy no. 184, photograph no. 001962. *85.674.33. Naples, Italy. 16 May '84.

1427 PALIZZI, Filippo (1818-99). Peasant Girl with Load of Grass. Oil on canvas. 40 x 26.5 cm. Ref.: Naples Fine Arts Academy no. 58, photograph no. 005403. *85.674.14. Naples, Italy. 16 May '84.

1428 PALIZZI, Filippo (1818-99). Peasant Girl with Load of Grass and Black Ram. Oil on canvas. 25 x 40 cm. Ref.: Naples Fine Arts Academy no. 628, photograph no. 005287. *85.674.35. Naples, Italy. 16 May '84.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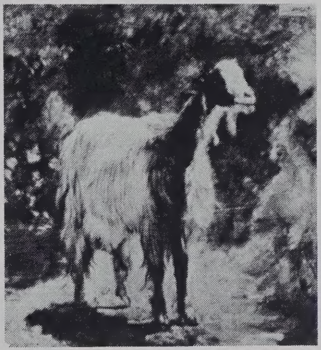
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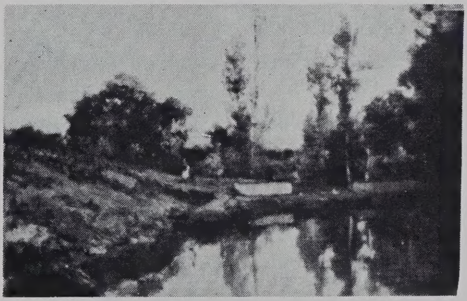
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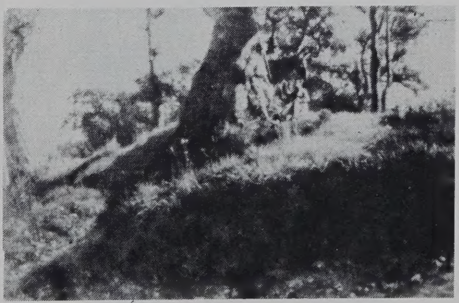
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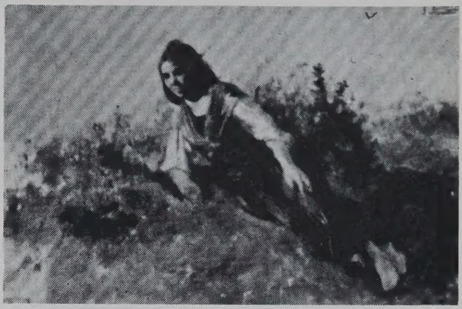
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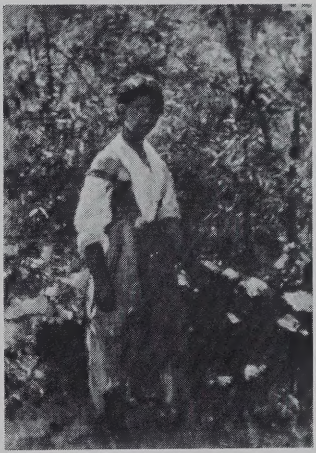
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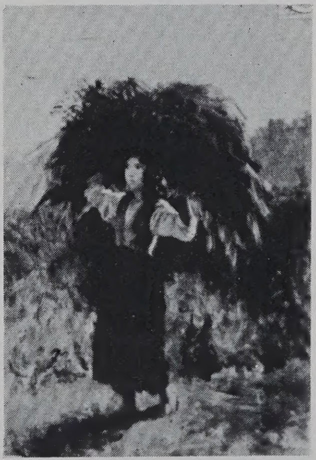
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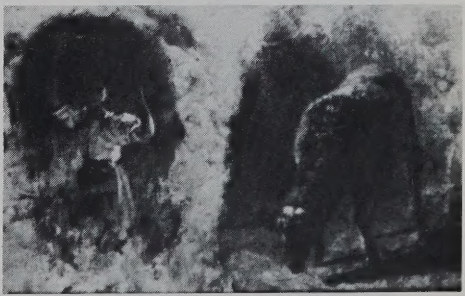
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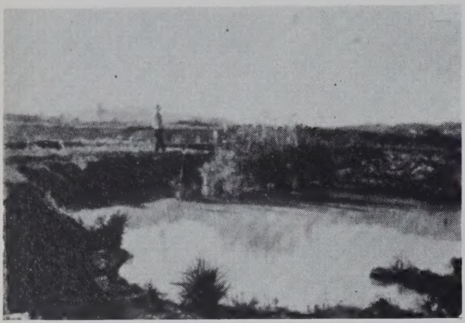
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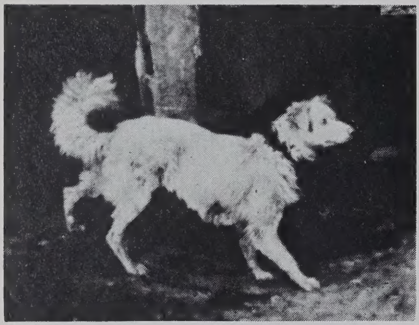
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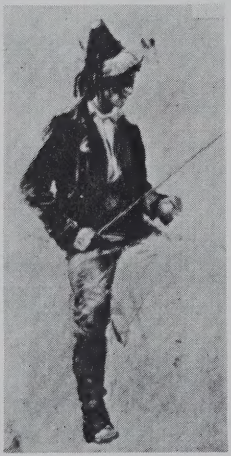
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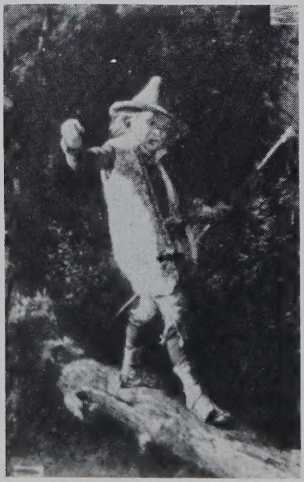
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1429 PALIZZI, Filippo (1818-99). Pond. Oil on canvas. 26.5 x 40 cm. Ref.: Naples Fine Arts Academy no. 174, photograph no. 005282. *85.674.13. Naples, Italy. 16 May '84.

1430 PALIZZI, Filippo (1818-99). Sheep Dog. Oil on canvas. 26 x 32.5 cm. Ref.: Naples Fine Arts Academy no. 185, photograph no. 001917. *85.674.24. Naples, Italy. 16 May '84.

1431 PALIZZI, Filippo (1818-99). Shepherd. Oil on canvas. 35 x 21.5 cm. Ref.: Naples Fine Arts Academy no. 101, photograph no. 005263. *85.674.26. Naples, Italy. 16 May '84.

1432 PALIZZI, Filippo (1818-99). Shepherd Crossing a Pool. Oil on canvas. 40 x 30 cm. Ref.: Naples Fine Arts Academy no. 136, photograph no. 00549. *85.674.36. Naples, Italy. 16 May '84.

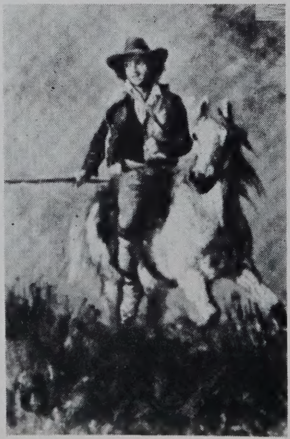
1433 PALIZZI, Filippo (1818-99). Shepherd on Horseback. Oil on canvas. 48 x 26.5 cm. Ref.: Naples Fine Arts Academy no. 189, photograph no. 005471. *85.674.16. Naples, Italy. 16 May '84.

1434 PALIZZI, Filippo (1818-99). Soldier Dismounting. Oil on canvas. 39 x 29 cm. Ref.: Naples Fine Arts Academy no. 109, photograph no. 005285. *85.674.17. Naples, Italy. 16 May '84.

1435 PALIZZI, Filippo (1818-99). Sunset with Girl. Oil on canvas. 26 x 38 cm. Ref.: Naples Fine Arts Academy no. 155, photograph no. 762. *85.674.37. Naples, Italy. 16 May '84.

1436 PALIZZI, Filippo (1818-99). Trunk on an Oak. Oil on canvas. 27 x 25 cm. Ref.: Naples Fine Arts Academy no. 97, photograph no. 005253. *85.674.21. Naples, Italy. 16 May '84.

1437 PALIZZI, Filippo (1818-99). Three Lambs. Oil on canvas. 23 x 30 cm. Ref.: Naples Fine Arts Academy no. 111, photograph no. 005261. *85.674.29. Naples, Italy. 16 May '84.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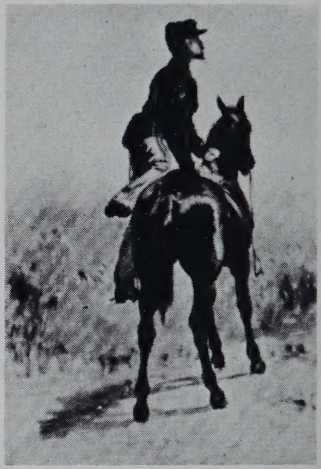
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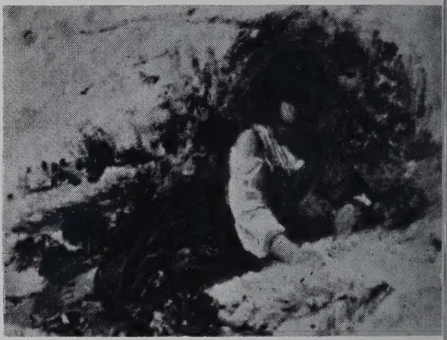
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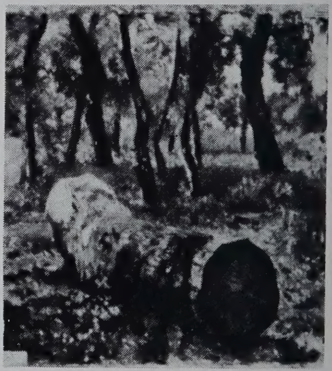
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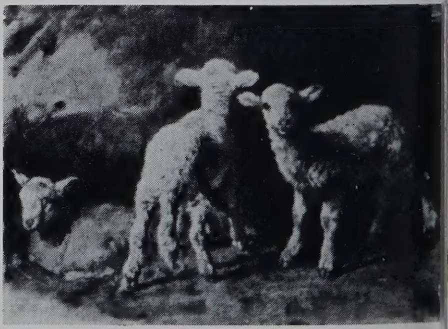
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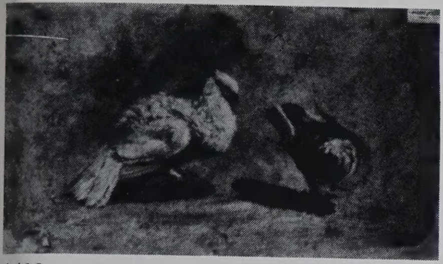
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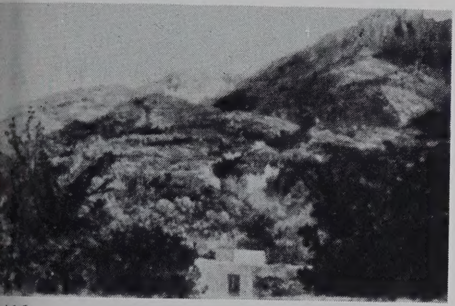
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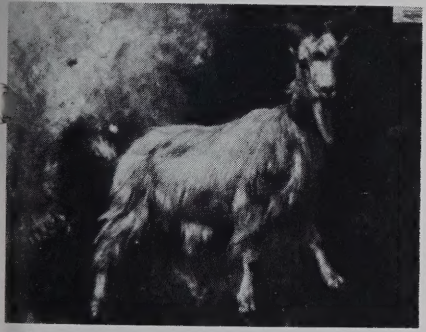
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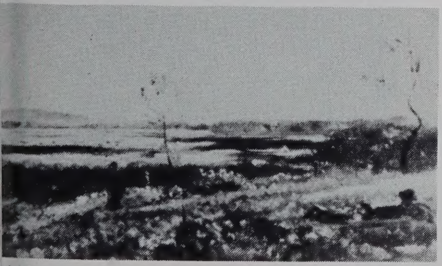
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1438 PALIZZI, Filippo (1818-99). Two Pigeons. Oil on canvas. 13 x 21 cm. Ref.: Naples Fine Arts Academy no. 67, photograph no. 005266. *85.674.28. Naples, Italy. 16 May '84.

1439 PALIZZI, Filippo (1818-99). Valley of Gragnano. Oil on canvas. 25 x 39 cm. Ref.: Naples Fine Arts Academy no. 63, photograph no. 005407. *85.674.31. Naples, Italy. 16 May '84.

1440 PALIZZI, Filippo (1818-99). White Goat. Oil on canvas. 26.5 x 28.5 cm. Ref.: Naples Fine Arts Academy no. 25, photograph no. 005276. *85.674.15. Naples, Italy. 16 May '84.

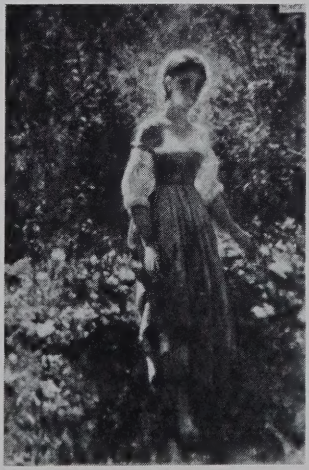
1441 PALIZZI, Giuseppe (1812-87/8 or 9). Near Avellino. Oil on canvas. 34 x 44 cm. Ref.: Naples Fine Arts Academy no. 180, photograph no. 005396. *85.674.30. Naples, Italy. 16 May '84.

1442 PALIZZI, Giuseppe (1812-87/8 or 9). Peasant Girl in a Valley. Oil on canvas. 30 x 23 cm. Ref.: Naples Fine Arts Academy no. 188, photograph no. 005530. *85.674.32. Naples, Italy. 16 May '84.

1443 PALIZZI, Giuseppe (1812-87/8 or 9). Pigeons. Oil on canvas. 25.5 x 15 cm. Ref.: Naples Fine Arts Academy no. 148, photograph no. 009273. *85.674.34. Naples, Italy. 16 May '84.

1444 PALIZZI, Giuseppe (1812-87/8 or 9). Sunset. Oil on canvas. 23 x 32 cm. Ref.: Naples Fine Arts Academy no. 298, photograph no. 633. *85.674.38. Naples, Italy. 16 May '84.

1445 SCOPPETTA, Pietro (1863-1920). Venice. Oil on wood. 22 x 14.5 cm. Ref.: Naples Fine Arts Academy no. 290, photograph no. 001964. *85.674.12. Naples, Italy. 16 May '84.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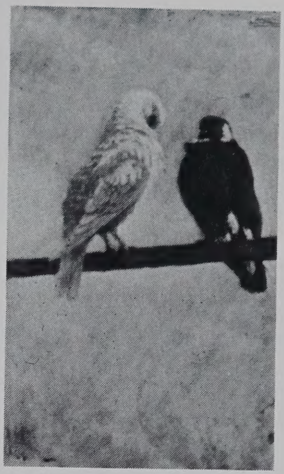
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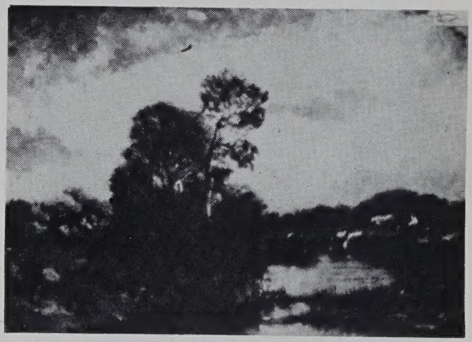
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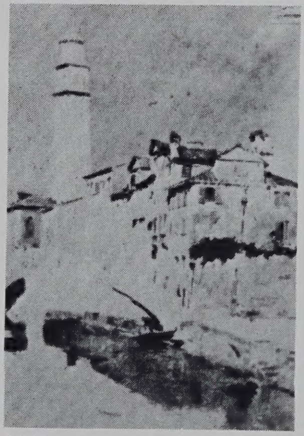
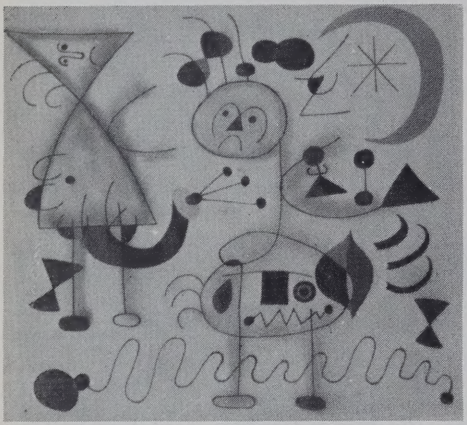

1445

Spanish, 20th Century

1446 MIRÓ, Joan (1893-1983). Les amoureux devant la lune, 13-12-1945. Oil on burlap. Signed and dated. *85.669.9. Hanover, Pa. 5 Oct. '85. *Reward.*

1447 PICASSO, Pablo (1881-1973). L'atelier, c. 1953. Oil on canvas. Signed. *85.669.8. Hanover, Pa. 5 Oct. '85. *Reward.*



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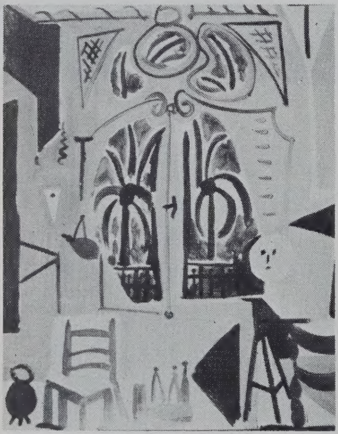

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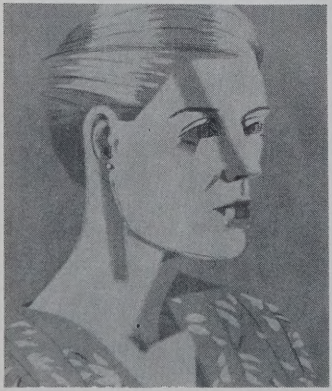
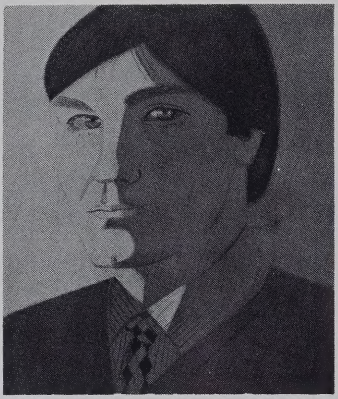


1448

Prints and Drawings

American, 20th Century

1448 KATZ, Alex (b. 1927). Portfolio: Give Me Tomorrow, 1983-5. Etching. 50.8 x 45.7 cm. Signed. No. AP 7/10. 13 black and white etchings, and 24 pages of text. Text by Carter Ratcliff. *85.668. New York, N.Y. 9 Oct. '85.



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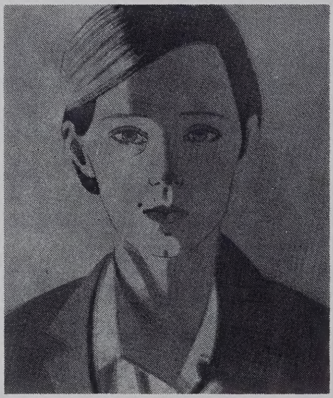

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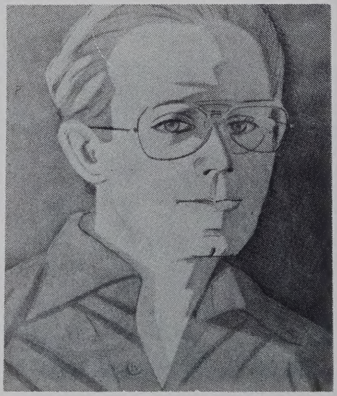

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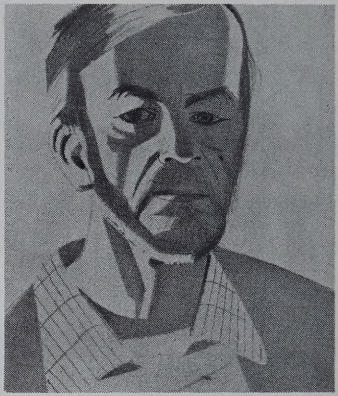

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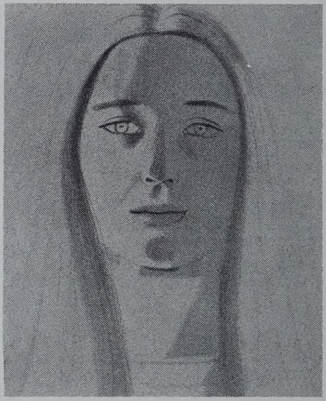

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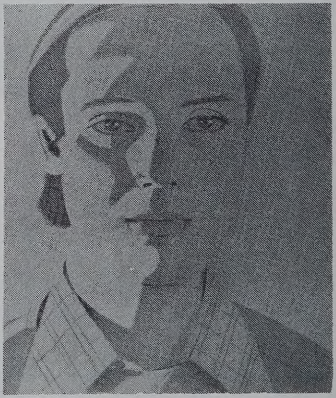

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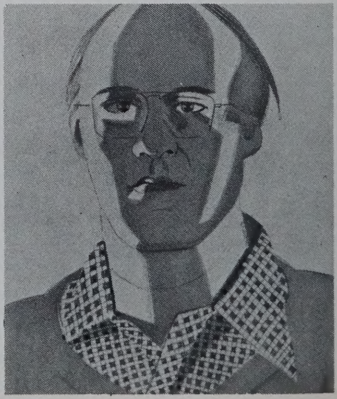

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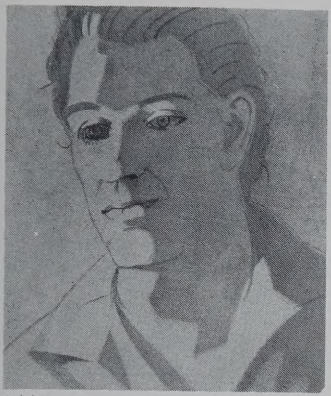
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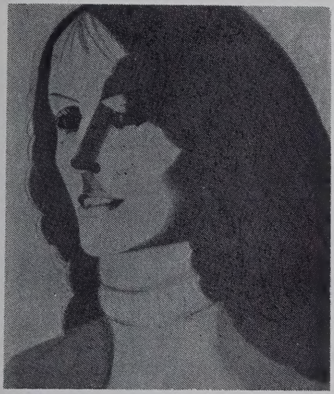
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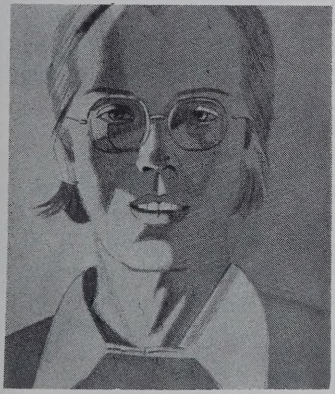
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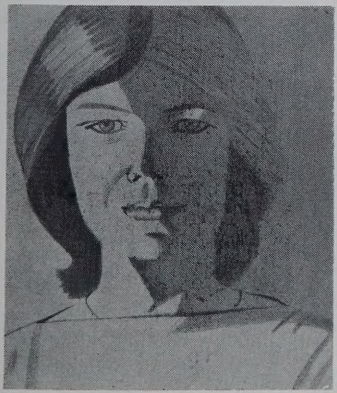
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1449 KUSHNER, Robert Ellis (b. 1949). By the Shore I, 1985. Monoprint, paper, and aquatint on paper. 120 x 152.4 cm. Signed in l/r. Title in l/l. Unique work. *85.671.11. Boston, Ma. 1 Aug. '85. *Reward.*

1450 KUSHNER, Robert Ellis (b. 1949). By the Shore II, 1985. Aquatint, monoprint, and glitter on paper. 125.8 x 152.4 cm. Signed and dated in l/r. Title in l/l. Unique work. *85.671.10. Boston, Ma. 1 Aug. '85. *Reward.*

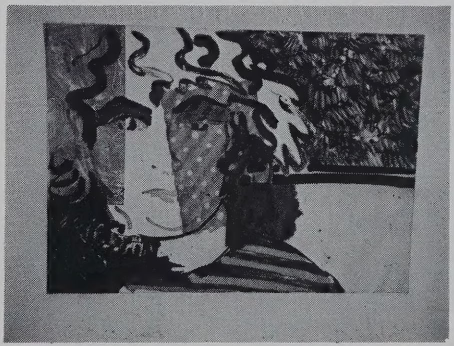
1451 KUSHNER, Robert Ellis (b. 1949). Cupid and Psyche I, 1985. Aquatint and monoprint on fabric collage. 64.8 x 129.3 cm. Signed and dated in l/r. Unique work. *85.671.2. Boston, Ma. 1 Aug. '85. *Reward.*

1452 KUSHNER, Robert Ellis (b. 1949). Cupid and Psyche II, 1985. Aquatint and monoprint on fabric. 105.3 x 145.4 cm. Signed and dated in l/r. Unique work. *85.671.12. Boston, Ma. 1 Aug. '85. *Reward.*

1453 KUSHNER, Robert Ellis (b. 1949). Cupid and Psyche III, 1985. Aquatint on fabric. 104.7 x 143.5 cm. Title in l/l. Unique work. *85.671.9. Boston, Ma. 1 Aug. '85. *Reward.*

1454 KUSHNER, Robert Ellis (b. 1949). Cupid and Psyche IX, 1985. Aquatint on handmade paper collage. 125.8 x 152.4 cm. Unique work. *85.671.8. Boston, Ma. 1 Aug. '85. *Reward.*

1455 KUSHNER, Robert Ellis (b.1949). Psyche, 1985. Aquatint on layered handmade paper. 57.2 x 76.2 cm. Unique work. *85.671.1. Boston, Ma. 1 Aug. '85. *Reward.*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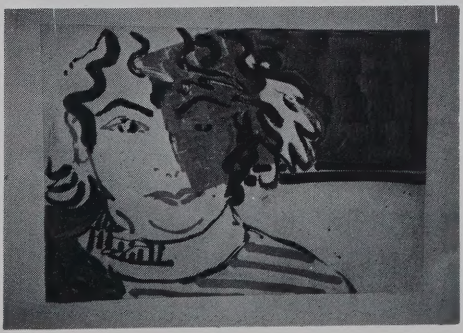
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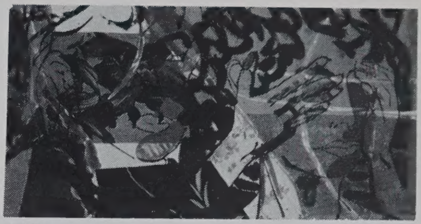
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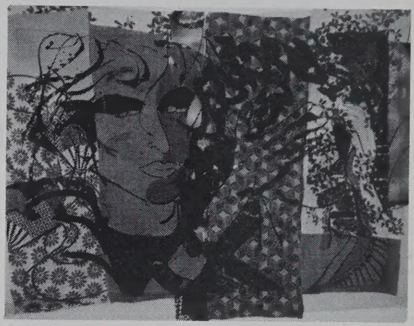
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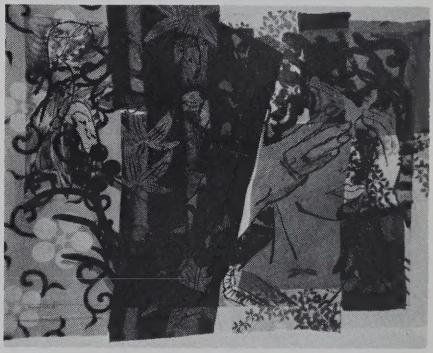
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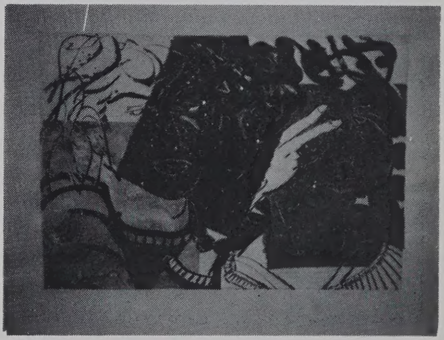
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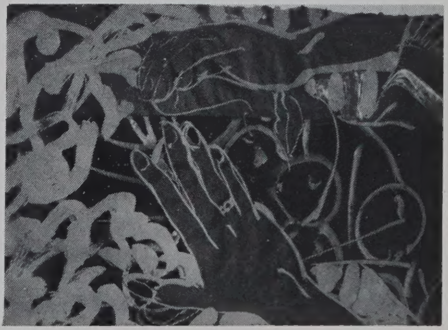
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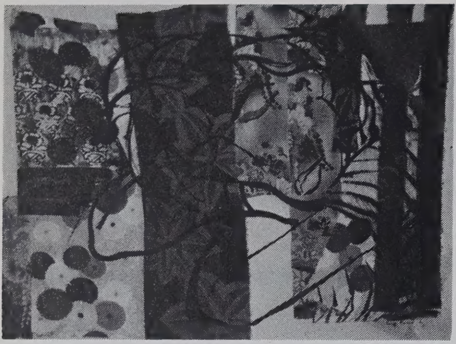

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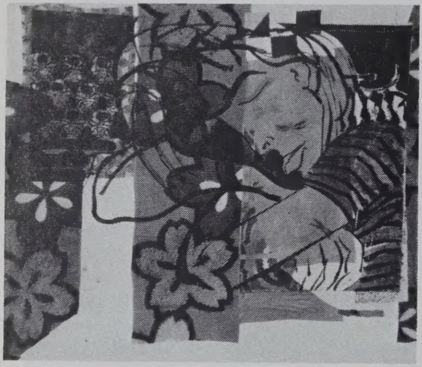

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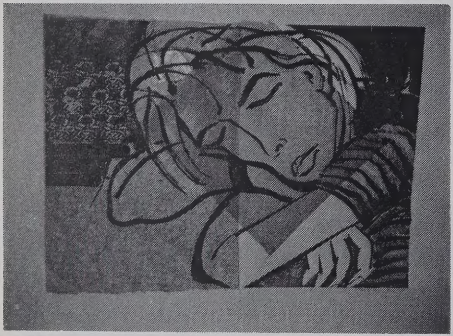

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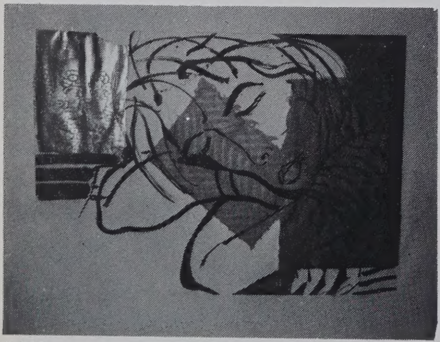


1459

1456 KUSHNER, Robert Ellis (b. 1949). Resting I, 1985. Aquatint and monoprint on fabric. 102.2 x 137.8 cm. Signed and dated in l/r. Unique work. *85.671.3. Boston, Ma. 1 Aug. '85. *Reward.*

1457 KUSHNER, Robert Ellis (b. 1949). Resting II, 1985. Aquatint and monoprint on fabric. 132.1 x 139.7 cm. Unique work. *85.671.4. Boston, Ma. 1 Aug. '85. *Reward.*

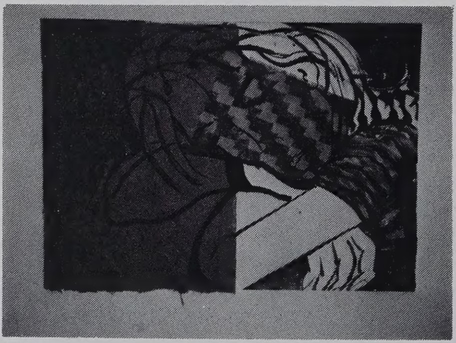
1458 KUSHNER, Robert Ellis (b. 1949). Resting III, 1985. Aquatint, monoprint and handmade paper on paper. 120 x 152.4 cm. Signed and dated in l/r. Unique work. *85.671.5. Boston, Ma. 1 Aug. '85. *Reward.*

1459 KUSHNER, Robert Ellis (b. 1949). Resting, IV, 1985. Gilt-colored aquatint and handmade paper on paper. 120 x 152.4 cm. Signed and dated in l/r. Title in l/l. Unique work. *85.671.6. Boston, Ma. 1 Aug. '85. *Reward.*

1460 KUSHNER, Robert Ellis (b. 1949). Resting V, 1985. Aquatint and monoprint on handmade paper. 125.8 x 152.4 cm. Unique work. *85.671.7. Boston, Ma. 1 Aug. '85. *Reward.*

1461 LICHTENSTEIN, Roy (b. 1923). Landscape, 1969. Silkscreen. 50.2 x 66 cm. No. 185/250. Red barn. 85.637. New York, N.Y. 26 Sep. '85.

1462 PASCIN, Julius Pinkas, called Jules (1885-1930). Café Scene. Pencil and watercolor. *85.669.5. Hanover, Pa. 5 Oct. '84. *Reward.*



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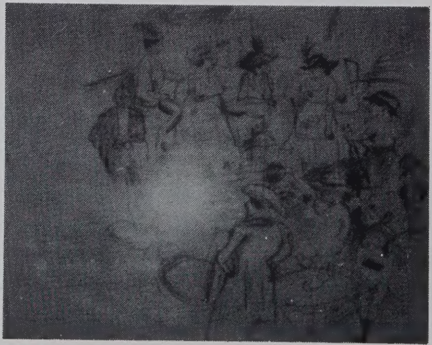


1462

1463 RAUSCHENBERG, Robert (b. 1925). American Pewter with Burroughs I: The Sky is Thin as Paper Here, 1981. Color lithograph on paper. 80 x 59.7 cm. Signed Rauschenberg. Raised embossed text: The Sky is Thin as Paper Here. No. 7/40. Published in 1981 by Gemini G.E.L., in collaboration with William Burroughs Communications. *85.656.3. Kansas. 22 Mar. '85.

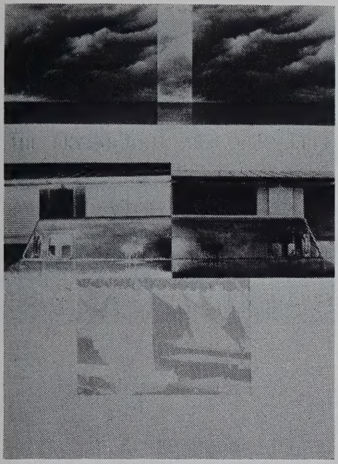
1464 RAUSCHENBERG, Robert (b. 1925). American Pewter with Burroughs II: Green is a Man, to Fill is a Boy, 1981. Color lithograph paper. 80 x 59.7 cm. Signed Rauschenberg in l/center. Raised embossed text: Green is a Man, to Fill is a Boy. No. 7/40. Published in 1981 by Gemini G.E.L., in collaboration with William Burroughs Communications. *85.656.4. Kansas. 22 Mar. '85.

1465 RAUSCHENBERG, Robert (b. 1925). American Pewter with Burroughs III: Sweetly Inhuman Voices from a Distant Star, 1981. Color lithograph on paper. 80 x 59.7 cm. Signed Rauschenberg in u/r. Raised embossed text: Sweetly Inhuman Voices from a Distant Star. No. 7/40. Published in 1981 by Gemini G.E.L., in collaboration with William Burroughs Communications. *85.656.5. Kansas. 22 Mar. '85.

1466 RAUSCHENBERG, Robert (b. 1925). American Pewter with Burroughs IV: Are They Doing Mummies to Standard?, 1981. Color lithograph on paper. 80 x 59.7 cm. Signed Rauschenberg in l/l. Raised embossed text: Are They Doing Mummies to Standard? No. 7/40. Published in 1981 by Gemini G.E.L., in collaboration with William Burroughs Communications. *85.656.6. Kansas. 22 Mar. '85.

1467 RAUSCHENBERG, Robert (b. 1925). American Pewter with Burroughs V: We Are the Language, 1981. Color lithograph paper. 80 x 59.7 cm. Signed Rauschenberg. Raised embossed text: We Are the Language. No. 7/40. Published in 1981 by Gemini G.E.L., in collaboration with William Burroughs Communications. *85.656.7. Kansas. 22 Mar. '85.

1468 RAUSCHENBERG, Robert (b. 1925). American Pewter with Burroughs VI: We Are Here Because of You, 1981. Color lithograph on paper. 80 x 59.7 cm. Signed Rauschenberg. Raised embossed text: We Are Here Because of You. No. 7/40. Published in 1981 by Gemini G.E.L., in collaboration with William Burroughs Communications. *85.656.8. Kansas. 22 Mar. '85.



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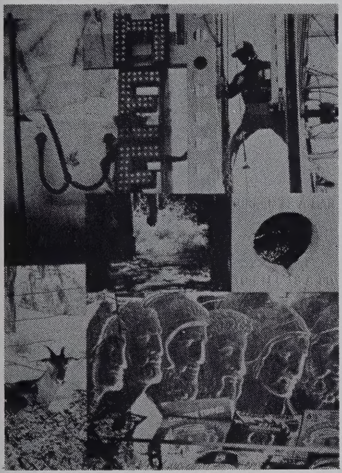

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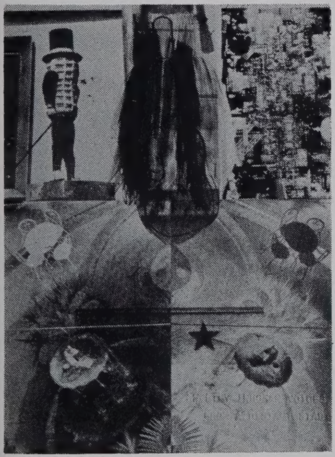

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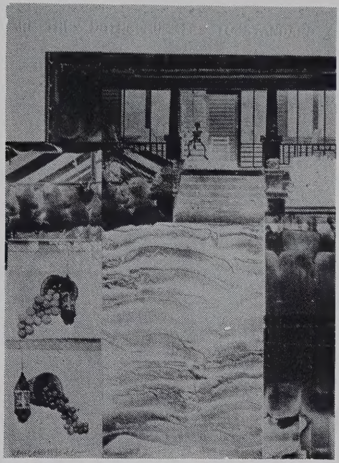

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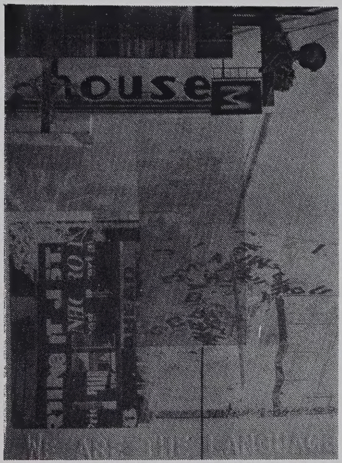

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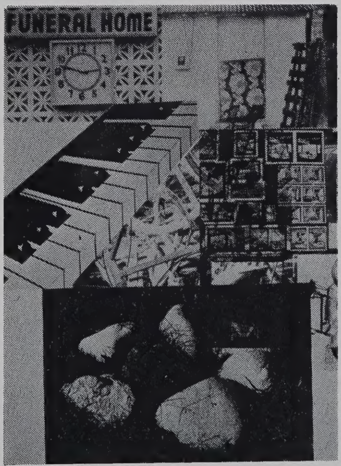
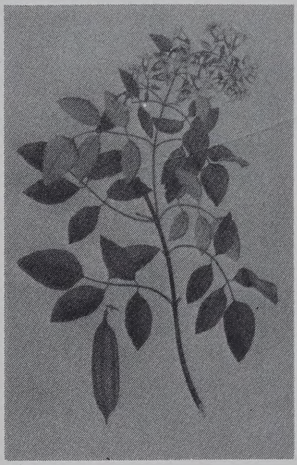


1468

English, 18th Century

1469 BANKS, Sir Joseph (1743-1820). Banks' Florilegium: Bignonia floribunda—Pandorea pandorana, 1768-1771. Engraving. 77.7 x 61.3 cm. *85.667.1. Overland, Ks. 16 Oct. '85.

1470 BANKS, Sir Joseph (1743-1820). Banks' Florilegium: Cytinoides cimicifera—myristica insipida, 1768-1771. Engraving. 77.7 x 61.3 cm. *85.667.6. Overland, Ks. 16 Oct. '85.



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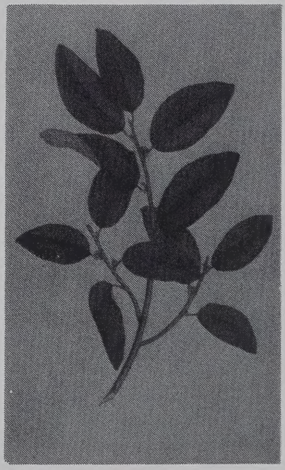

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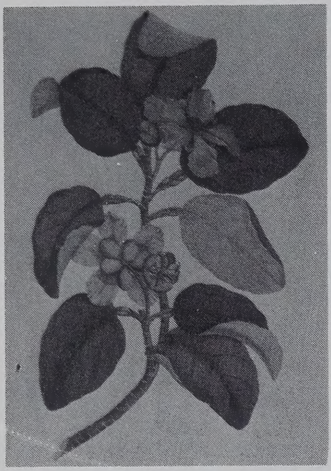
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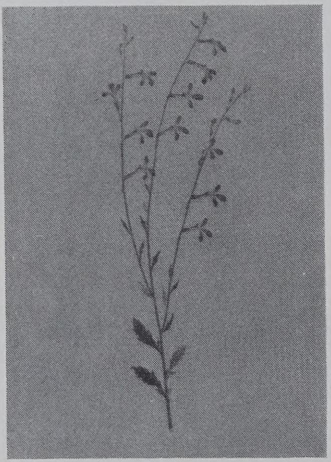
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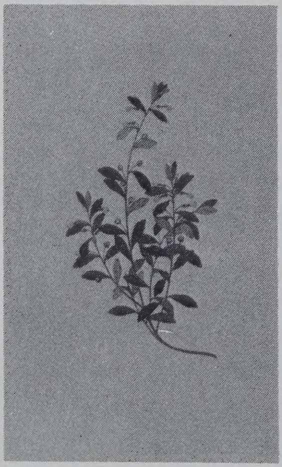
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1471 BANKS, Sir Joseph (1743-1820). Banks' Florilegium: Dillenia alata—Dillenia alata, 1768-1771. Engraving. 77.7 x 61.3 cm. *85.667.5. Overland, Ks. 16 Oct. '85.

1472 BANKS, Sir Joseph (1743-1820). Banks' Florilegium: Lobelia azurea—Lobelia dentata, 1768-1771. Engraving. 77.7 x 61.3 cm. *85.667.4. Overland, Ks. 16 Oct. '85.

1473 BANKS, Sir Joseph (1743-1820). Banks' Florilegium: Viola enneasperma Linnaeus—Hybanthus enneaspermus, 1768-1771. Engraving. 77.7 x 61.3 cm. *85.667.2. Overland, Ks. 16 Oct. '85.

1474 BANKS, Sir Joseph (1743-1820). Banks' Florilegium: Viola grandiflora—Viola hederacea, 1768-1771. Engraving. 77.7 x 61.3 cm. *85.667.3. Overland, Ks. 16 Oct. '85.

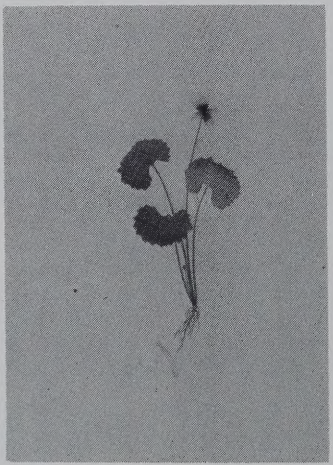
English, 20th Century

1475 HOCKNEY, David (b. 1937). Portrait of James, 1980. Ink brush lithograph on paper. Approx. 76.2 x 61 cm. Signed and dated. No. AP xvii/xx. Seated portrait of James Grauerholz, wearing glasses. Brushed ink. 85.656.2. Kansas. 22 Mar. '85.

1476 HOCKNEY, David (b. 1937). Portrait of William Burroughs, 1980. Wax pencil lithograph on paper. 50.8 x 44.5 cm. Signed and dated. No. AP xvii/xx. Three-quarter view, head and shoulders portrait, line drawing. William Burroughs wears a small cap. 85.656.1. Kansas. 22 Mar. '85.

French, 19th Century

1477 SIGNAC, Paul (1863-1935). Untitled (Harbor Scene). India ink on paper. 43.2 x 61 cm. *85.650. London, England. 1985.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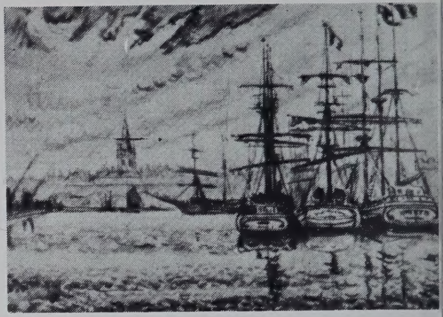
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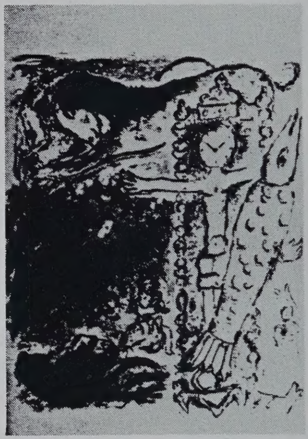
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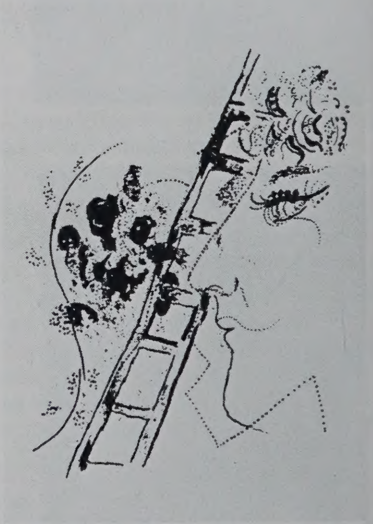
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ench, 20th Century

478 CHAGALL, Marc (1887-1985). ccordionist. Lithograph. 38.1 x 50.8 cm. No. 3/90. 85.642.1. Toronto, Ont. 26 Aug. '85.

479 CHAGALL, Marc (1887-1985). Christ the Clock. Lithograph. 36.8 x 31.8 cm. No. 4/90. *85.642.6. Toronto, Ont. 26 Aug. '85.

480 CHAGALL, Marc (1887-1985). The adder. Lithograph. 38.1 x 27.9 cm. No. 0/90. *85.642.4. Toronto, Ont. 26 Aug. '85.

481 CHAGALL, Marc (1887-1985). laternity with Centaur. Lithograph. 38 x .3 cm. No. 89/90. *85.642.3. Toronto, Ont. Aug. '85.

482 CHAGALL, Marc (1887-1985). hoenix. Lithograph. 76.2 x 57.2 cm. No. 0/50. *85.642.5. Toronto, Ont. 26 Aug. '85.

483 CHAGALL, Marc (1887-1985). Red ooster. Lithograph. 36.8 x 48.3 cm. Signed l/r. Numbered in l/l. No. 79/90. *85.642.2. oronto, Ont. 26 Aug. '85.

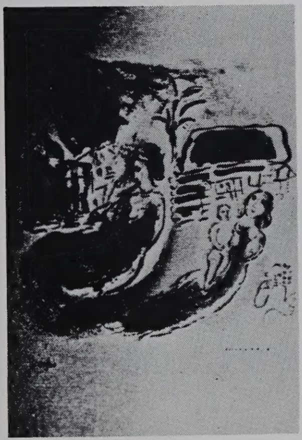
484 CHAGALL, Marc (1887-1985). Rooster ith Crescent. Lithograph. 33 x 22.9 cm. gned in l/r. Numbered in l/l. No. 59/90. 5.642.7. Toronto, Ont. 26 Aug. '85.

anish, 20th Century

485 MIRÓ, Joan (1893-1983). Mural ainting. Lithograph. 76 x 55 cm. No. 22/100. 5.642.8. Toronto, Ont. 26 Aug. '85.

viss, 20th Century

486 GIACOMETTI, Augusto (1877-1947). elf-Portrait, 1928. Pencil. Signed and dated l/r. *85.669.17. Hanover, Pa. 5 Oct. '85. *eward.*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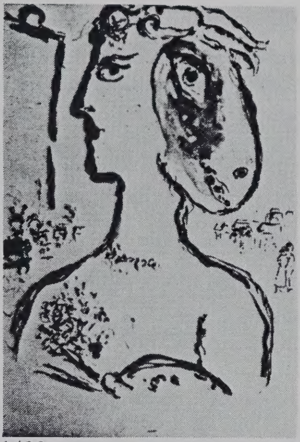
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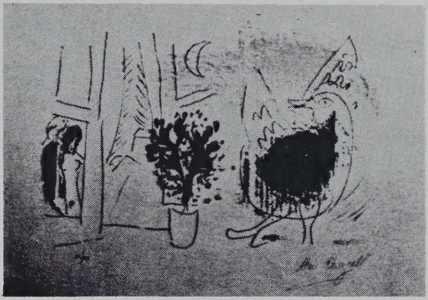
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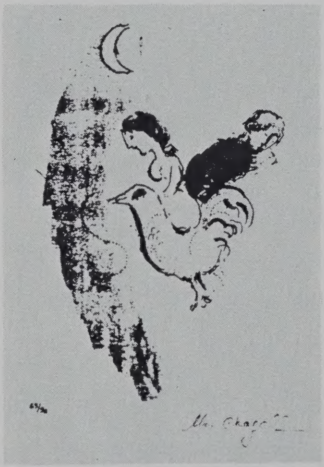
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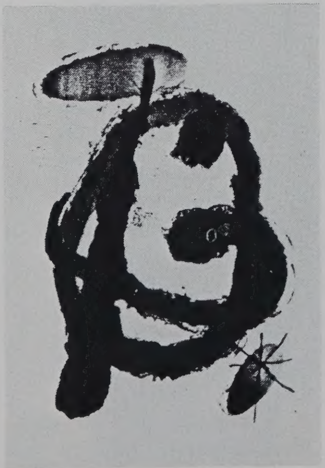

1485

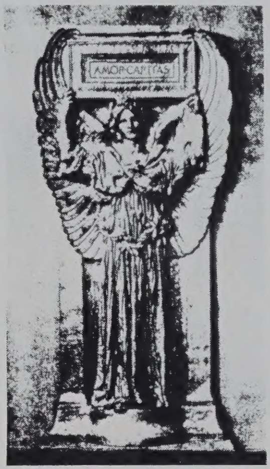
Sculpture

American, 19th Century

1487 SAINT-GAUDENS, Augustus (1848-1907). Amor Caritas. Bronze. Approx. 101.6 x 45.7 cm. Ref. John Dryfhout, *The Work of Saint-Gaudens,* 1982, no. 169. *85.639. Washington, D.C. 27 Nov. '85. *Recovered.*

American, 20th Century

1488 COURTRIGHT, Robert (b. 1926). Untitled (Mask with Yellow Stripes), 1984. Cast paper. 17.8 x 12.7 x 8.9 cm. *85.661. New York, N.Y. Nov. '85.



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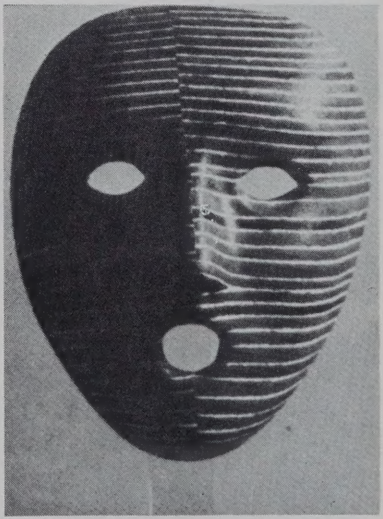
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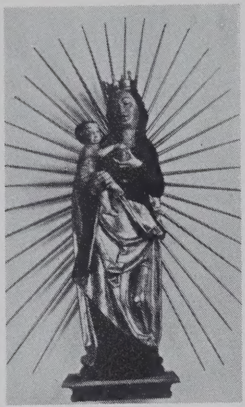
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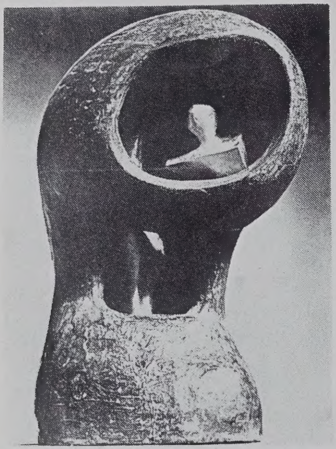
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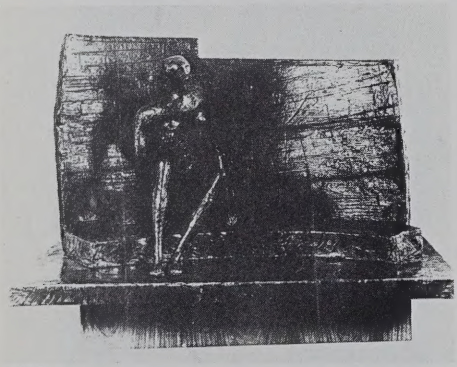
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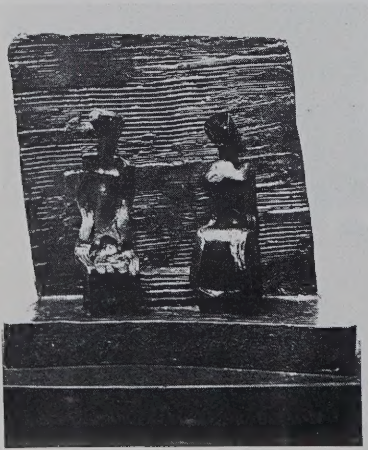
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Austrian, 16th Century

1489 Unknown. Virgin and Child. Wood. H. 76 cm. *85.696. Kernhof, Austria. 21 Jul. '85.

English, 20th Century

1490 MOORE, Henry (b. 1898). Helmet Head Number 4: Interior/Exterior. Bronze. H. 47.6 cm. Signed. No. 6/6. *85.662.3. Elizabeth, N.J. 15 Jul. '85.

1491 MOORE, Henry (b. 1898). Seated Figure Against a Curved Wall, 1956-7. Bronze. L. 81.3 cm. *85.662.1. Elizabeth, N.J. 15 Jul. '85.

1492 MOORE, Henry (b. 1898). Two Seated Girls Against a Wall, 1960. Bronze, H. 50.2 cm. *85.662.2. Elizabeth, N.J. 15 Jul. '85.

French, 16th Century

1493 Unknown. Christ, 1525-7. Wood. H. 45 cm. Prov.: Choir stall of the church of Montbenoit. *85.690. Montbenoit, France. 18 Aug. '85.

French, 17th Century

1494 Unknown. Notre Dame de la Route, Polychrome on wood. 97 x 32 cm. *85.689. Brech, France. 10 Jul. '85.

French, 19th Century

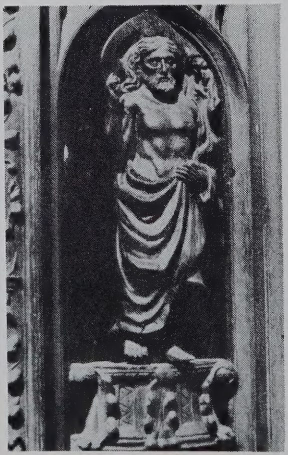
1495 RUDE, François (1784-1855). Louis XIII. Silver. H. 159 cm. Unique piece. *85.675. Dampierre, France. 25 May '85.

German, 15th Century

1496 Unknown. Virgin and Child. Wood. Approx. H. 90 cm. *85.693. Montabaur-Wirzenborn, West Germany. 30 Oct. '85.

German, 16th Century

1497 Unknown. Crucifix (corpus stolen). Limewood. Approx. H. 75 cm. *85.692. Heidelberg, West Germany. 15 Jul. '85.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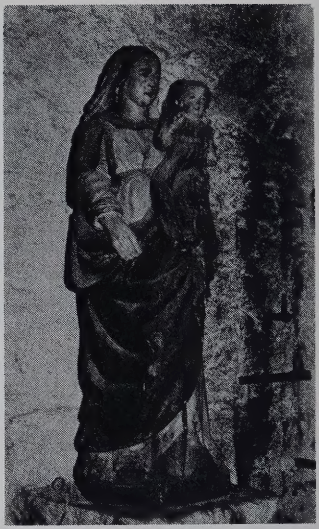
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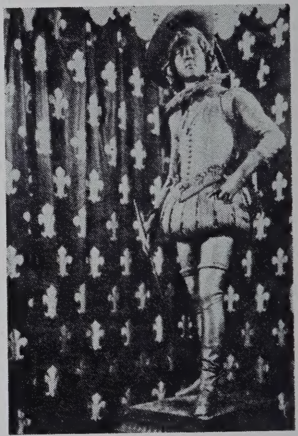
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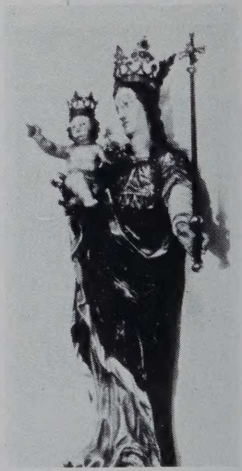
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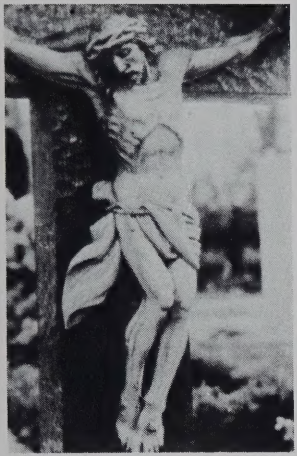
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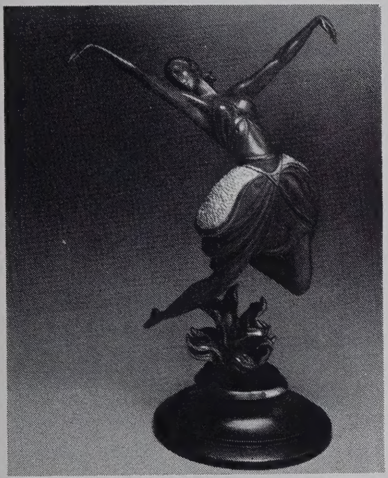
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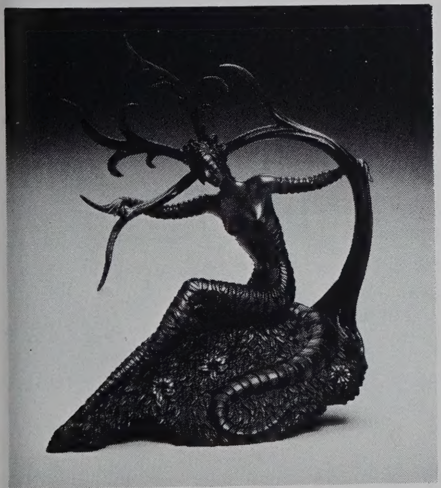

1500

Russian, 20th Century

1498 ERTÉ (Romain de Tirtoff) (b. 1892). Danseuse. Bronze. H. 34.3 cm. No. 75/500. *85.638.2. New York, N.Y. 22 Jan. '85.

1499 ERTÉ (Romain de Tirtoff) (b. 1892). Flames of Love. Bronze. H. 44.5 cm. No. 113/350. *85.548. New York, N.Y. 12 Nov. '85.

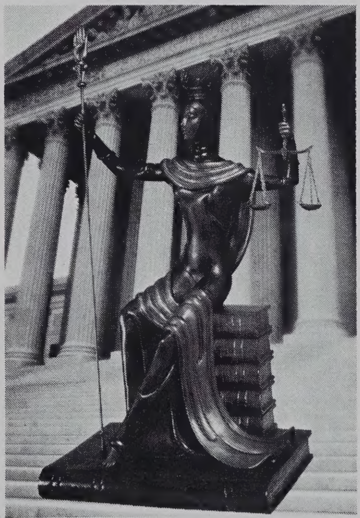
1500 ERTÉ (Romain de Tirtoff) (b. 1892). The Hunting. Bronze. H. 38.1 cm. No. 117/375. *85.638.3. New York, N.Y. 22 Jan. '85.

1501 ERTÉ (Romain de Tirtoff) (b. 1892). Justice. Bronze. H. 53.3 cm. No. 110/500. *85.638.1. New York, N.Y. 22 Jan. '85.

Swiss, 20th Century

1502 GIACOMETTI, Augusto (1877-1947). Femme nue debout, 1953. Bronze. Signed and dated. No. 3/6. *85.669.12. Hanover, Pa. 5 Oct. '85. *Reward.*

1503 MÜLLER, Robert (b. 1920). Eve. Bronze. *85.669.1. Hanover, Pa. 5 Oct. '85. *Reward.*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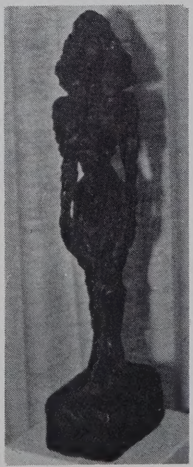
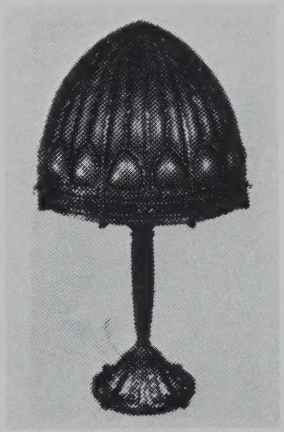

1502

Candlesticks, Candelabra, Lamps

1504 DAUM, Nancy and BRANDT, E. Lamp. Orange mold blown glass, and wrought iron base. H. 61 cm. Signed. Base by E. Brandt. *85.672.24. Toronto, Ont. 30 Aug. '85.

1505 GALLÉ, Emile. French. Cameo Glass Table Lamp. Blue glass. H. 30.5 cm. *85.672.15. Toronto, Ont. 30 Aug. '85.

1506 GALLÉ, Emile. French. Cameo Glass Table Lamp. Mauve and violet blue glass. H. 29.2 cm. *85.672.14. Toronto, Ont. 30 Aug. '85.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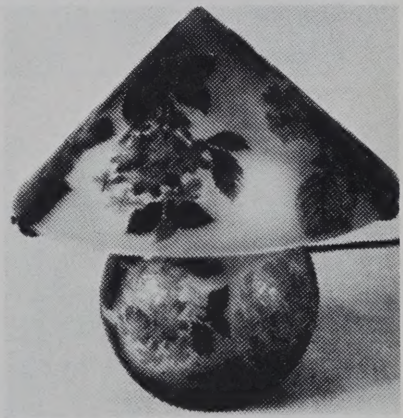
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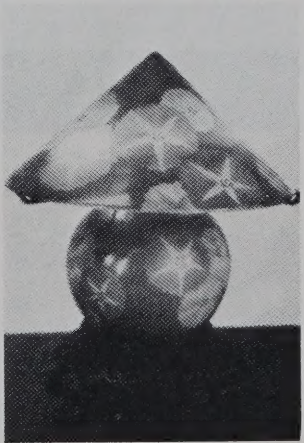
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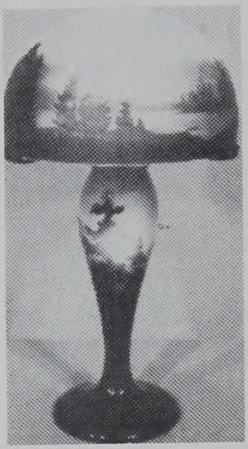
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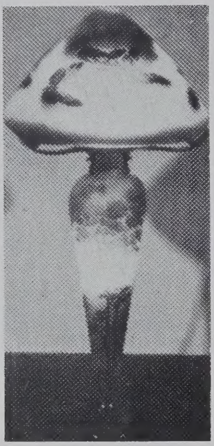

1508

1509

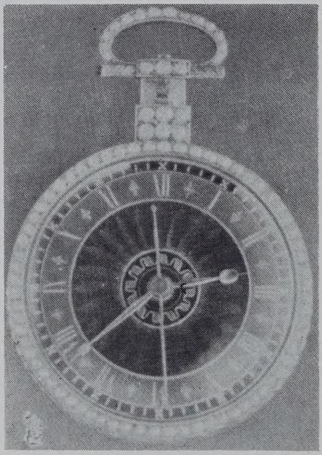
1507 GALLÉ, Emile. French. Scenic Cameo Glass Lamp. Blue and yellow glass. H. 49.5 cm. *85.672.16. Toronto, Ont. 30 Aug. '85.

1508 GALLÉ, Emile. French. Scenic Lamp. Green, yellow, and rust-colored glass. H. 61 cm. *85.672.23. Toronto, Ont. 30 Aug. '85.

1509 GALLÉ, Emile. French. Table Lamp. Bronze and cameo glass, yellow and rust-colored glass. H. 64.8 cm. Signed. *85.672.18. Toronto, Ont. 30 Aug. '85.

1510 Putti Holding Candlesticks (pair). Gilt bronze. H. 110 cm. Six-armed candlestick. *85.681.1-2. Ferrières, France. 8 May '85.

1510


1511

Clocks, Timepieces, Watches

1511 Bovet Fleurier, Chinese Type Pocket Watch, mid-19th c. 18 carat yellow gold, with pearls. Approx. Diam. 6 cm. White enamel face, gold hands, double cover on back, decorated with bouquet of flowers in polychrome enamel. *85.676.1. Locle, Switzerland. 17 Mar. '85.

1512 Charles X Clock. Gilt bronze, base mother of pearl. H. 33.5 cm. Harlequin holds cage with clock movement, surmounted by a bird. *85.449.3. Paris, France. 15 Jun. '85.

1513 18th century. Clock. Gilt bronze, chased, and white marble base. H. 51 cm. *85.449.4. Paris, France. 15 Jun. '85.

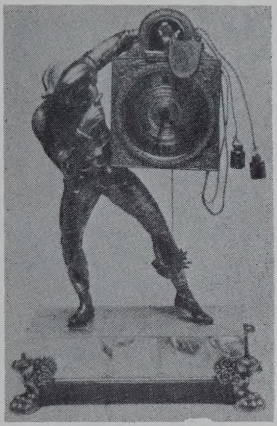
1514 Henri Sandoz le Locle Hunter Pocket Stopwatch, early 20th c. 18 carat yellow gold. Approx. Diam. 5.5 cm. Movement No. 338 initialed "HS," white enamel face, one hand marked with "H" and the other with "S," repeater ring for hours, quarters and minutes, back with "écu" coin. *85.676.4. Locle, Switzerland. 17 Mar. '85.

1515 Ilbury London, Chinese Type Pocket Watch, mid-19th c. 18 carat yellow gold, with pearls on rim, pendant, and ring. Approx. Diam. 6 cm. Dark blue enamel face, gold "Poires Paris" type hands, big second hand, key winding system, duplex escapement movement, intricately worked and polychrome enamel scene on back with four children playing with a dog and a bird. *85.676.2. Locle, Switzerland. 17 Mar. '85.

1516 Koenig Fleurier, Chinese Type Pocket Watch, 1830. 18 carat yellow gold, with pearls. Diam. 6.4 cm. White enamel face, gold "Poires Paris" type hands, key winding mechanism, duplex escapement, polished steel movement, polychrome enamel Biblical scene on back (Judith leaving to meet Holofernes). *85.676.3. Locle, Switzerland. 17 Mar. '85.

1517 Louis XVI Clock. Gilt bronze. H. 32 cm. On the base: a cannon with cannon balls, casks and bundles tied with rope, and a trumpet. *85.449.2. Paris, France. 15 Jun. '85.

1518 Paris, France. Louis XVI Clock. Gilt bronze and white marble base. H. 39 cm. Marked on back of movement: ROQUE à PARIS. 85.449.5. Paris, France. 15 Jun. '85.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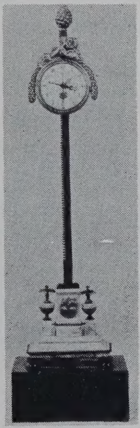
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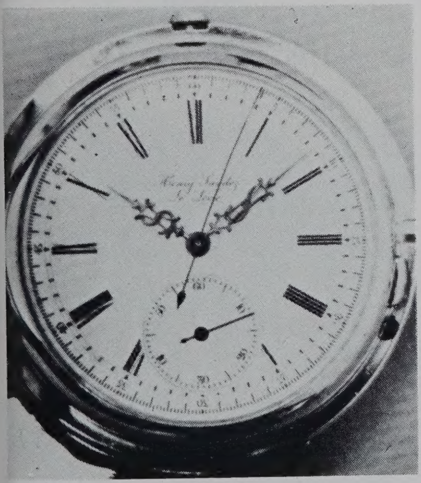
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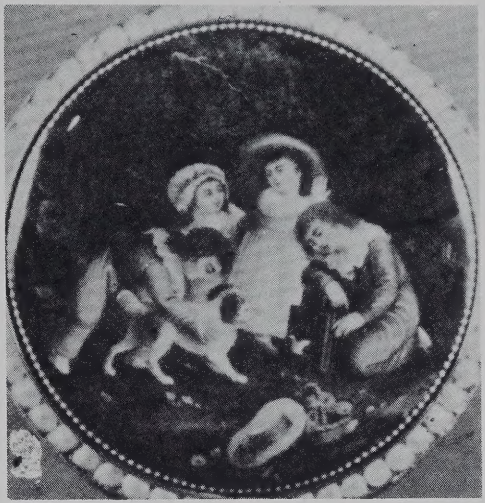
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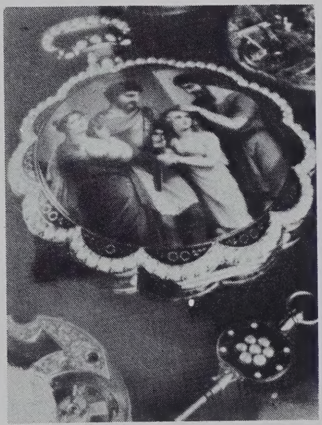
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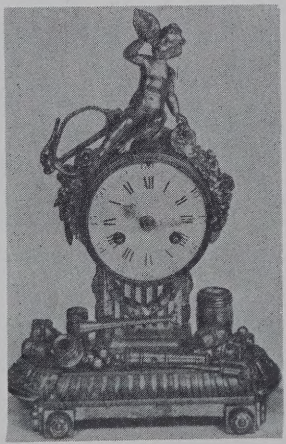

1517

Folk Art

1519 American. Sea Serpent Weathervane, c. 1870. Black metal. Approx. 45.7 x 61 cm. *85.641. Groton, Ma. 29 Oct. '85. *Reward.*

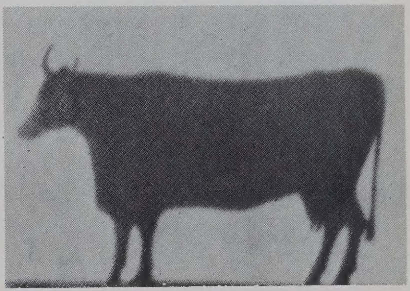
1520 American. Cow Weathervane. Copper. 43.2 x 71.1 cm. Some repair work where the post extended through the foreleg. *85.652. Turner, Me. 10 Aug. '85. *Reward.*

1521 CUSHING, L.W. and Son. Waltham, Ma. American. Eagle Weathervane. Copper, with gold leaf. Made prior to 1900. *85.653. Plymouth, Ma. 27 Sep. '85. *Recovered.*

Furniture, Accessories

1522 George II Stool. Mahogany. W. 55 cm. Stool transforms into a bed-step. *85.649. Stow-on-the-Wold, England. 28 Sep. '85.

1523 Sheraton Writing Table. Mahogany and satinwood. *85.664. Worcester, England. Oct. '85. *Recovered.*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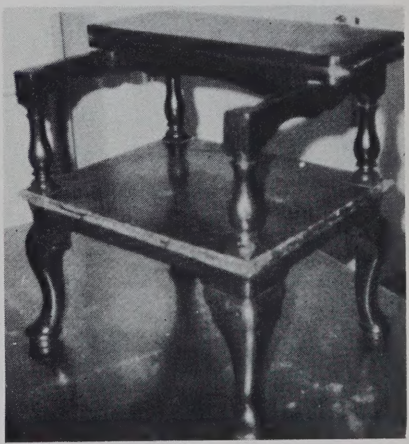
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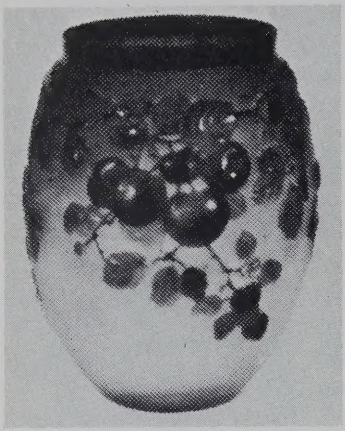
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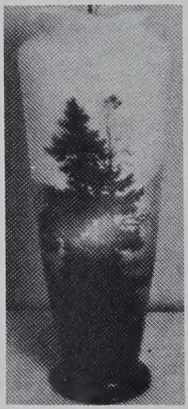
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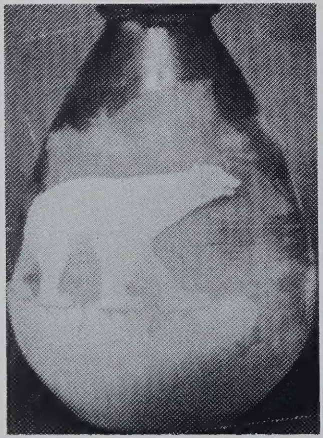

1526

Glass

1524 GALLÉ, Emile. French. Apple Vase. Red, yellow, and green mold blown glass. H. 30.5 cm. *85.672.20. Toronto, Ont. 30 Aug. '85.

1525 GALLÉ, Emile. French. Blue and Green Multilayered Landscape Vase. Glass. Approx. H. 45.7 cm. Signed. *85.672.12. Toronto, Ont. 30 Aug. '85.

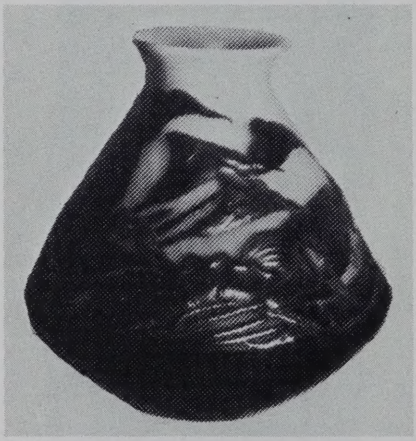
1526 GALLÉ, Emile. French. Blue and White Cameo Carved Polar Bear Vase. Glass. H. 34.3 cm. *85.672.3. Toronto, Ont. 30 Aug. '85.

1527 GALLÉ, Emile. French. Blue Calla Lily Vase. Glass. H. 36.8 cm. *85.672.2. Toronto, Ont. 30 Aug. '85.

1528 GALLÉ, Emile. French. Clematis Vase. Yellow mold blown glass. H. 25.4 cm. *85.672.17. Toronto, Ont. 30 Aug. '85.

1529 GALLÉ, Emile. French. Oleander Vase. Red and green glass. H. 45.7 cm. Signed. *85.672.8. Toronto, Ont. 30 Aug. '85.

1530 GALLÉ, Emile. French. Plum Vase. Blue mold blown glass. H. 40.6 cm. *85.672.19. Toronto, Ont. 30 Aug. '85.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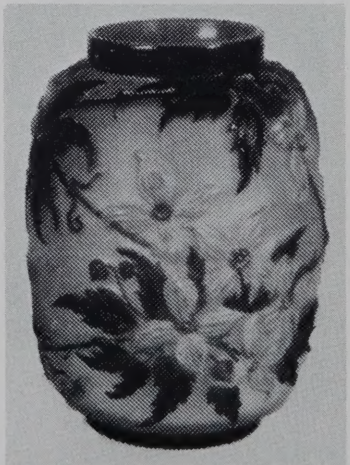
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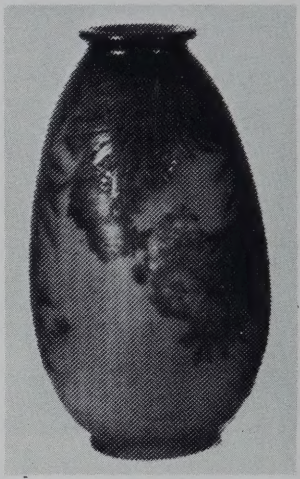
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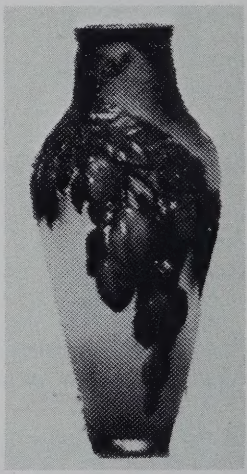
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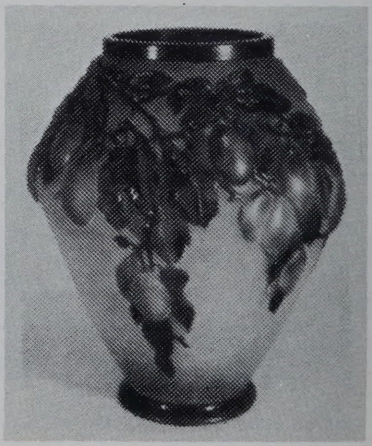
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1531 GALLÉ, Emile. French. Plum Vase. Red mold blown glass. H. 25.4 cm. *85.672.22. Toronto, Ont. 30 Aug. '85.

1532 GALLÉ, Emile. French. Red Calla Lily Vase. Glass. H. 36.8 cm. *85.672.1. Toronto, Ont. 30 Aug. '85.

1533 GALLÉ, Emile. French. Rio de Janeiro Vase. Cameo carved multilayered vase. H. 45.7 cm. Signed. *85.672.25. Toronto, Ont. 30 Aug. '85.

1534 GALLÉ, Emile. French. Tall Marquetry Decorated and Wheel Carved Crocus Vase. H. 44.5 cm. *85.672.26. Toronto, Ont. 30 Aug. '85.

1535 GALLÉ, Emile. French. Tomato Vase. Red mold blown glass. H. 25.4 cm. Signed. *85.672.13. Toronto, Ont. 30 Aug. '85.

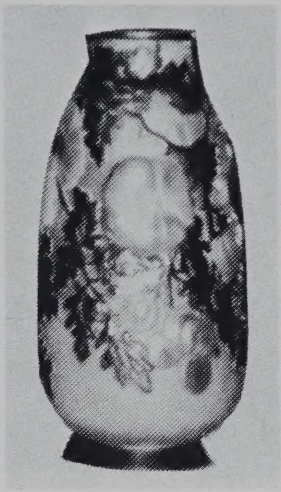
1536 LALIQUE, René. French. Archers Vase. Red glass. H. 27.3 cm. Signed. *85.672.6. Toronto, Ont. 30 Aug. '85.

1537 LALIQUE, René. French. Poissons Vase. Red glass. H. 27.3 cm. Signed. *85.672.4. Toronto, Ont. 30 Aug. '85.

1538 LALIQUE, René. French. Tourbillons Vase. Black enamelled glass. Signed. *85.672.5. Toronto, Ont. 30 Aug. '85.

1539 MÜLLER. Carved Cameo Landscape Vase. Glass. Approx. H. 66 cm. Signed. Blue and green. *85.672.11. Toronto, Ont. 30 Aug. '85.

1540 RICHARD. Landscape Vase. Mauve and pink carved cameo glass. H. 76.2 cm. *85.672.9. Toronto, Ont. 30 Aug. '85.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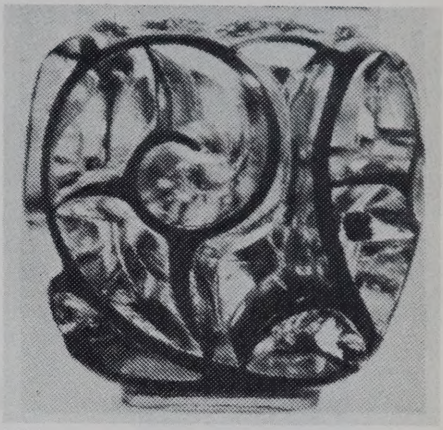
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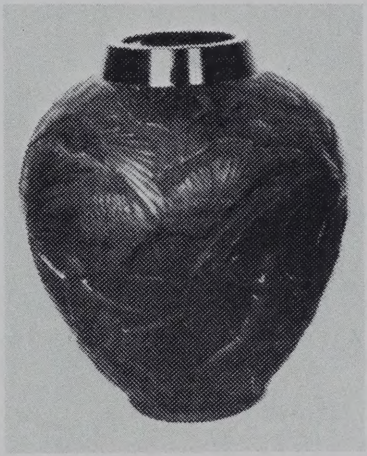
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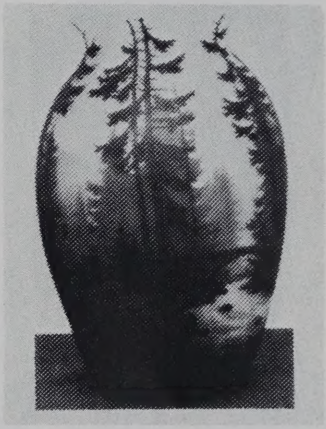
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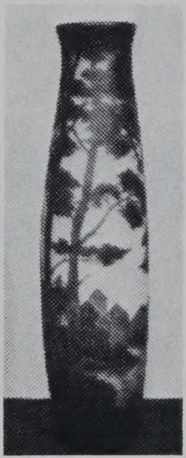
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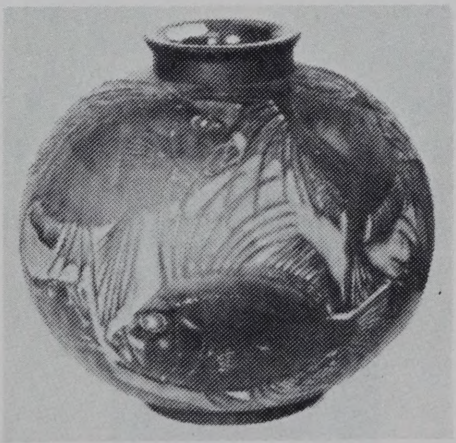
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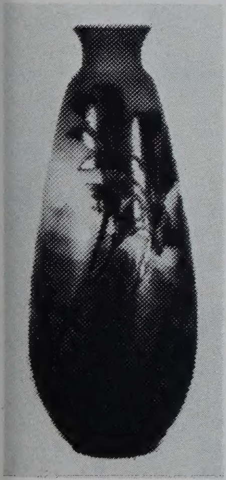
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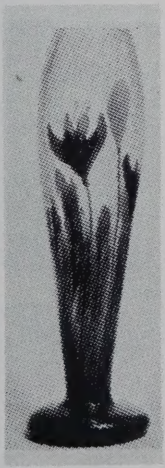
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Ivories

1541 Dwarf Studying Ladybug on his Beard, late 19th c. Ivory. H. 11.4 cm. *85.648.7. Godalming, England. 13 Oct. '85.

1542 PERRON, John. Lord Nelson, 1832. Ivory. H. 21.6 cm. Base platform signed: John Perron Fecit, 1832. Carved panel on base depicts death of Nelson, after the original in Trafalgar Square. *85.648.8. Godalming, England. 13 Oct. '85.

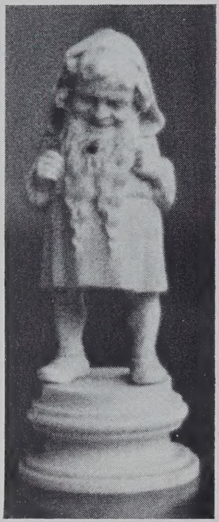
Jewelry

1543 Leda and the Swan, late 19th c. Shell cameo, gilt mount. *85.648.3. Godalming, England. 13 Oct. '85.

Liturgical Objects

1544 Ciborium, 1789-1809. Silver. H. 23.4 cm., Diam. 12.5 cm. *85.688.1. Saint-Nazare, France. 8 Jul. '85.

1545 Ciborium, mid-19th c. Silver. H. 37.5 cm., Diam. 16.7 cm. *85.688.2. Saint-Nazare, France. 8 Jul. '85.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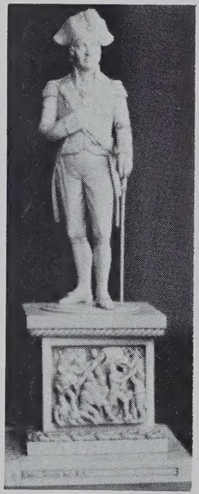
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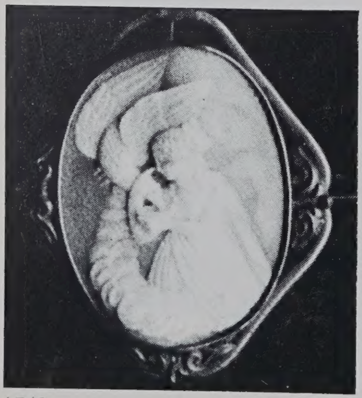
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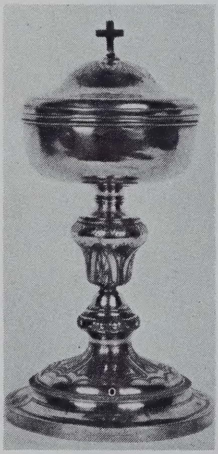
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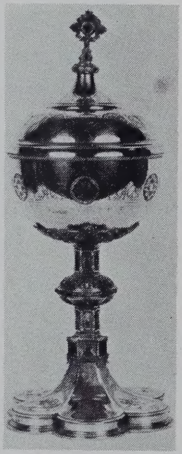
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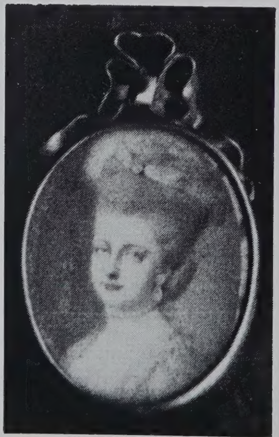
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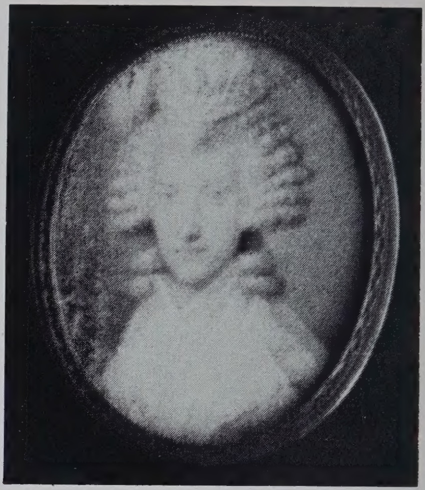
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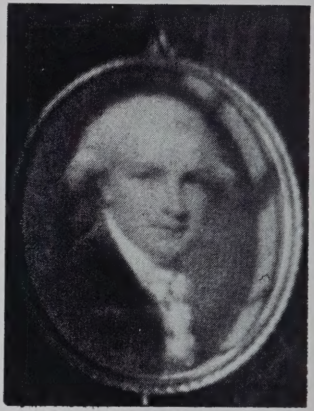
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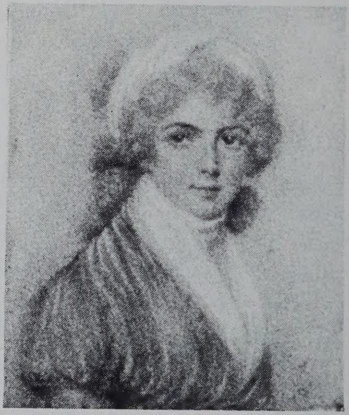
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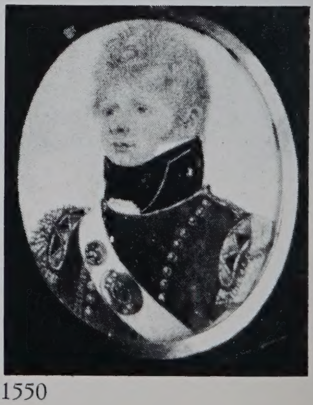
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Miniatures

1546 Oval Miniature, late 18th c. Oil on ivory. H. 3.8 cm. *85.648.4. Godalming, England. 13 Oct. '85.

1547 Oval Miniature, late 18th c. Oil on ivory. H. 5.1 cm. *85.648.6. Godalming, England. 13 Oct. '85.

1548 Oval Miniature, late 18th-early 19th c. Oil on ivory. H. 4.4 cm. Man wearing brown velvet jacket. *85.648.1. Godalming, England. 13 Oct. '85.

1549 Miniature, early 19th c. Oil on ivory. 7.6 x 7 cm. Initialed A.P. Royal blue dress. *85.648.2. Godalming, England. 13 Oct. '85.

1550 Oval Miniature, early 19th c. Oil on ivory. H. 5.7 cm. Blue enamel back panel encloses a hair panel with initials. *85.648.5. Godalming, England. 13 Oct. '85.

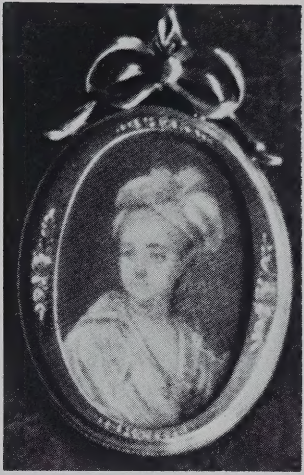
1551 Oval Miniature, early 19th c. Oil on ivory. H. 3.8 cm. *85.648.13. Godalming, England. 13 Oct. '85.

Objects of Art

1552 MORISSET, John. London, England. Freedom Box of the City of London, 1797. Gold, 22 carat and enamel. 3 x 10.5 x 7.1 cm. Inscribed: That the thanks of this court be given to Sir Robert Calder, First Captain of the Fleet under command of Admiral SIR JOHN JERVIS, for his gallant behaviour on the 14th February last, in defeating the Spanish Fleet, and that he be presented with the Freedom of this City in a Gold Box of the value of One Hundred Guineas. Marked: date mark for 1797, London Assay office mark, and maker John Morisset's mark. Stamped: 22 carat gold mark. Freedom box is unique. Hinged lid box. Depicts defeat of the Spanish Fleet on lid and flag ship of Admiral Jervis on base. Presented to Sir Robert Calder after Battle of Cape St. Vincent in Napoleonic Wars by City of London. *85.665. Portsmouth, England. 3 Dec. '85.

Tapestries, Textiles

1553 AUBUSSON. French. Tapestry. 270 x 180 cm. Dominant color blue. *85.679. Cher Valley, France. 3 Sep. '85.



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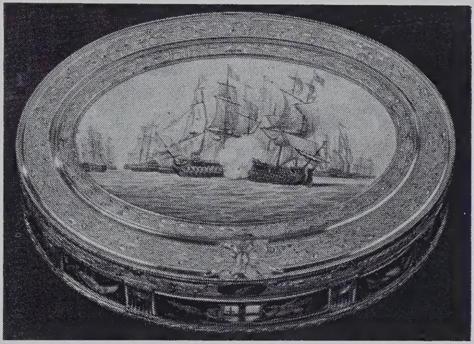

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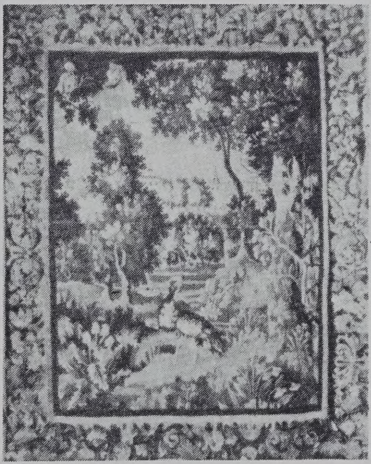


1553

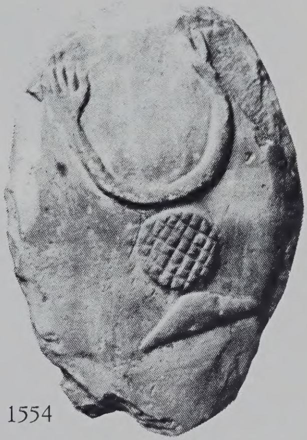
Antiquities

Egyptian

1554 Stela of a Woman Named Ka-Khet. Limestone. H. 19 cm., Max. W. 12.5 cm. Hook for suspension on reverse. *85.685. Paris, France. 18 Jun. '85.

Roman

1555 Aureus: Marcus Aurelius, 163-164 A.D. Wt. 7.1 gr. Reverse: TR P XVIII IMP II/ARMEN. *85.640. Zurich, Switzerland. 19 Oct. '85.



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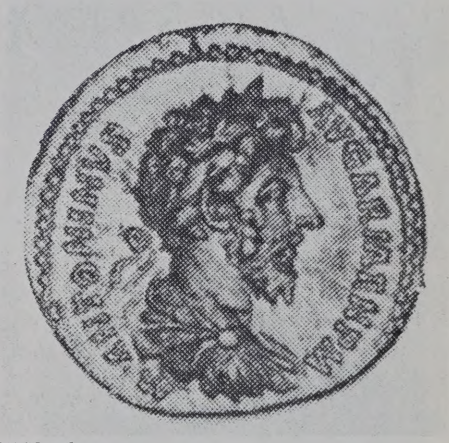
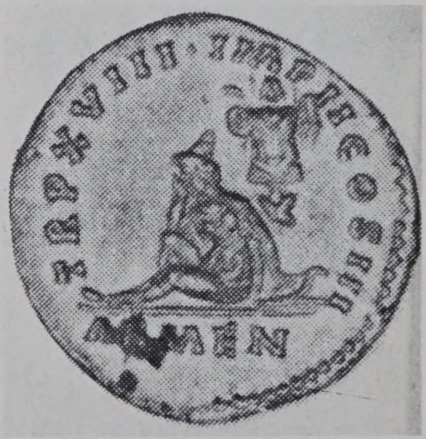
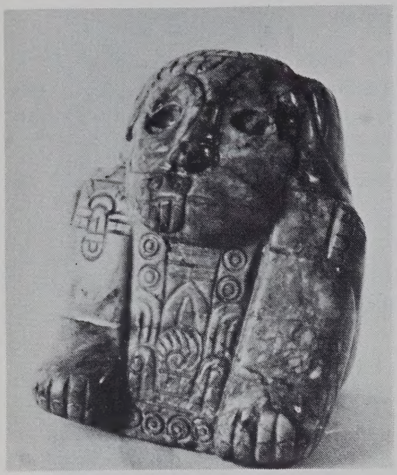


1555 *obverse*



1555 *reverse*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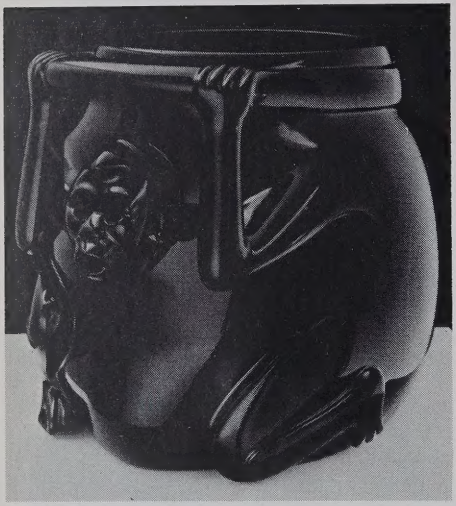
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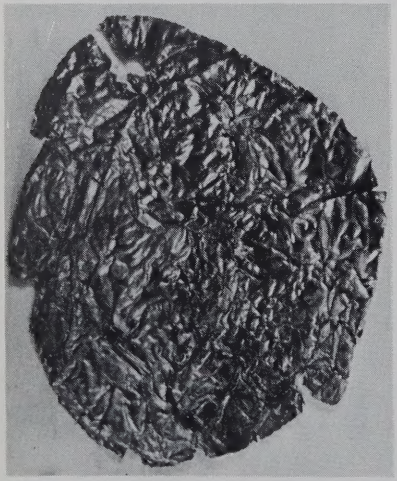

1558

Pre-Columbian

Aztec

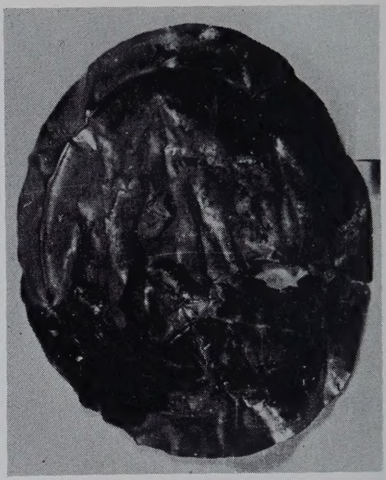
1556 Late Post Classic Period (1250-1521 A.D.). Anthropomorphic Figure. Greenstone. Max. H. 10 cm., Max. W. 7 cm., Max. Th. 9 cm. Inv. no. 11-2776. Figure representing life and death. Figure seated with legs drawn up on either side, the knees level with the upper jaw, arms come forward with hands grasping knees. Face has round, drilled eyes, and is divided into two portions, one portion representing life, the other representing death. A symbol incised on the right knee shows bars and a pendant design. Another symbol appears on the chest and stomach of the figure composed of leaves and concentric circles. *85.697.77. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1557 Late Post Classic Period (1250-1521 A.D.). Zoomorphic Vase, Representing a Monkey. Highly polished obsidian. Max. H. 14 cm., Max. W. 15 cm., Max. Th. 16.5 cm. Inv. no. 11-3514. Prov.: Texcoco, Mexico. Spherical with a wide-mouth opening at the top. Carved from a single piece of obsidian, features a monkey's face with drilled eyes, and open mouth showing teeth. Figure is kneeling on his left knee with his right leg pulled up in a crouching position, the legs are carved in a deep relief. The three dimensional arms project from the body, and are bent at the elbow, the forearms and hands extend straight up with the hands grasping the monkey's tail, which comes straight up the back of the piece and wraps around the top just under the rim. *85.697.76. Mexico City, Mexico. 25 Dec. '85. *Reward.*

Maya, Ceremonial Disks

1558 Post-Classic Period (900-1521 A.D.). Disk. Gold. Approx. Diam. 14 cm., Wt. 20 gr. Inv. no. 5-1673. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Irregularly-shaped piece cut from a thin gold sheet. Several cracks around the edge, and is crumpled. *85.697.138. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1559 Post-Classic Period (900-1521 A.D.). Disk. Gold. Max. Diam. 15.5 cm. Inv. no. 5-1666. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Thin gold sheet resembling the shell of a turtle. Slightly convex with a single inscribed line circumscribing the piece about 2.0 cm. inside the outer rim. On one side, near the rim, is a tear and perforation. The piece has a blackened patina, and the surface is crumpled. *85.697.131. Mexico City, Mexico. 25 Dec. '85. *Reward.*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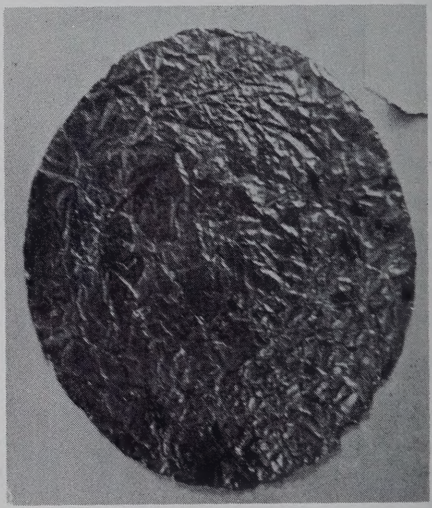
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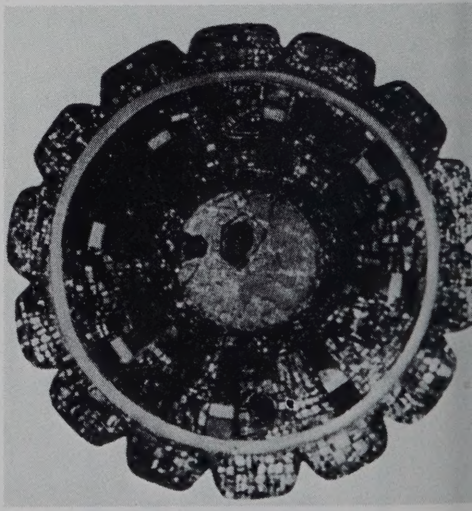
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1560 Post-Classic Period (900-1521 A.D.). Disk. Gold. Max. Diam. 15.5 cm., Wt. 20 gr. Inv. no. 5-1674. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Crumpled gold sheet. *85.697.139. Mexico City, Mexico. 25 Dec. '85. *Reward.*

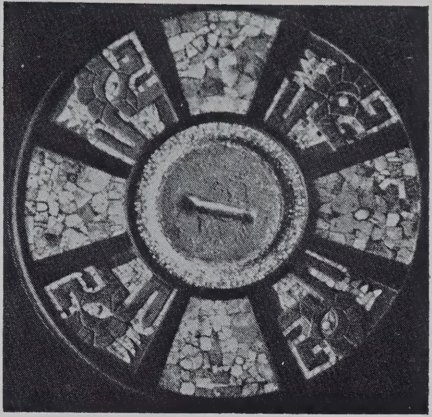
1561 Post-Classic Period (900-1521 A.D.). Disk. Shell and turquoise. Approx. Diam. 22 cm. Inv. no. 5-1677. Prov.: Temple of Chac-Mol, interior of the Pyramid of the Temple of the Warriors, Chichén Itzá, Yucatán. Mounted on contemporary wood disk. Geometric decoration with snake motifs. *85.697.143. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1562 Post-Classic Period (900-1521 A.D.). Disk. Wood, covered with mosaic of turquoise, coral, shell, and flint. Diam. 24 cm. Inv. no. 5-1006. Prov.: offering from El Castillo, Chichén Itzá, Yucatán. Mounted on a contemporary wood disk. Central circle of stucco with a short bar of unknown substance. Around this circle is a ring composed of small pieces of shell, coral, and turquoise worked in mosaic, then a narrow band of dark flint with spokes of dark flint radiating to outer rim. Between the spokes are alternate panels of turquoise mosaic with no pattern, which is composed of pieces of slate. Narrow, outer rim is of dark flint. *85.697.118. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1563 Post-Classic Period (900-1521 A.D.). Disk of Wood. Wood with mosaic of mother of pearl and greenstone (jadeite). Approx. Diam. 24 cm. Inv. no. 5-1676. Prov.: Substructure of El Castillo, Chichén Itzá, Yucatán. Mosaic mounted on a contemporary wood disk. Central circle of stucco with painted stucco spokes radiating out to a narrow ring of painted stucco. Alternating between the spokes are plain panels of shell and jadeite mosaic and panels of shell and jadeite mosaic worked around the painted, stucco design of a serpent. Outer ring is a scalloped band of shell and jadeite mosaic. *85.697.142. Mexico City, Mexico. 25 Dec. '85. *Reward.*

Maya, Figurines and Sculpture

1564 Classic Period (300-600 A.D.). Figurine, Representing a Reptile. Bone. Inv. no. 5-1648. A reptile or iguana with five, complete figure glyphs carved on the underside in bas relief. Each glyph is square and shows two seated, full figures apparently in conversation. The piece is very fragile and the head and tail of the reptile are missing. *85.697.117. Mexico City, Mexico. 25 Dec. '85. *Reward.*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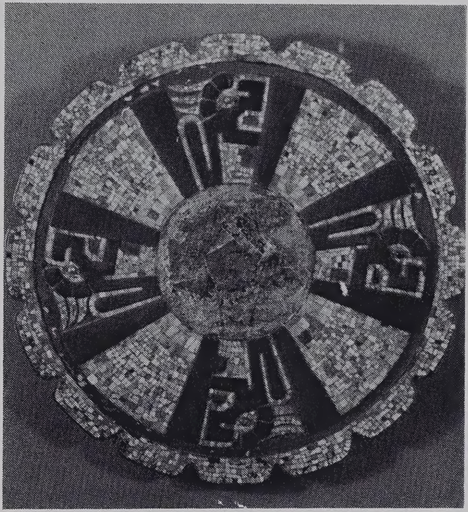
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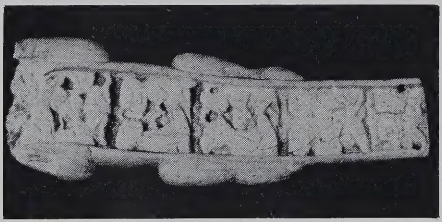
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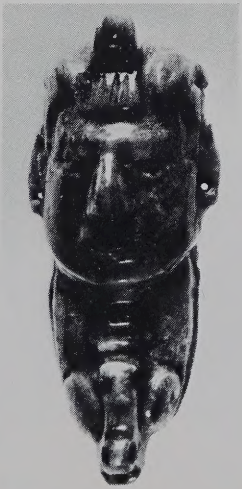
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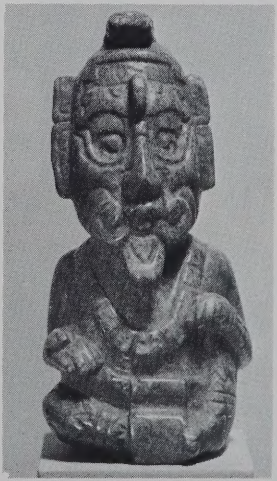
1565 Late Classic Period (600-900 A.D.). Figurine. Jade. H. 6 cm. Inv. no. 5-1470. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Figurine in the form of a large human head with very small body, and tiny, curled legs on either side. Head has almond-shaped eyes; large, hooked nose; partially opened mouth; and perforated earlobes. Short crest on top of the head with perforation. A central decoration runs vertically down the front of the body with four perforations. *85.697.97. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1566 Late Classic Period (600-900 A.D.). Figurine. Jade. H. 9 cm. Inv. no. 5-1469. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Deity resembling an elderly man, seated with his right leg crossed in front, and his left leg bent at the knee so the leg is tight against his left side, the left arm comes across the leg with the hand grasping the knee. His right foot covered by his loin cloth. His right arm hangs at his side and is bent at the elbow so the forearm extends to the front, and parallel with the ground, the hand is extended, palm up. Wears necklace of square plaques. Head roughly egg-shaped with a thick upper lip, two large teeth, and what resembles a large, curled moustache and goatee. He has small, round eyes, and a volute across the face from ear to ear. Wears large vertical, rectangular ear ornaments, and a headband with a central knob. Skull cap with a peak or crest bent forward. *85.697.96. Mexico City, Mexico. 25 Dec. '85. *Reward.*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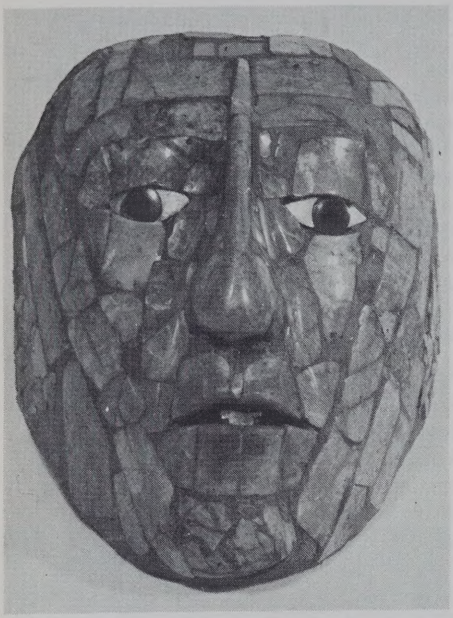
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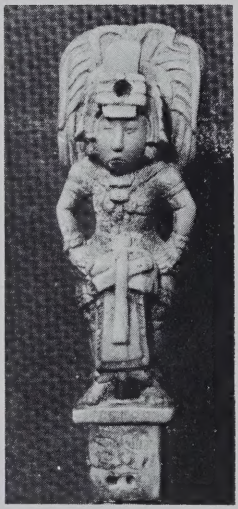
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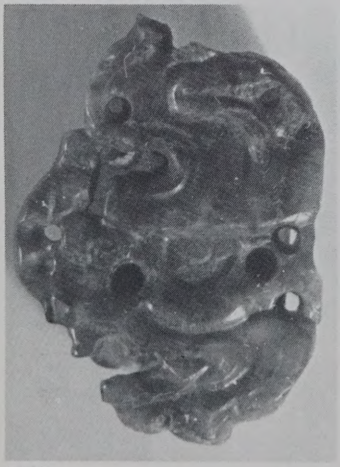
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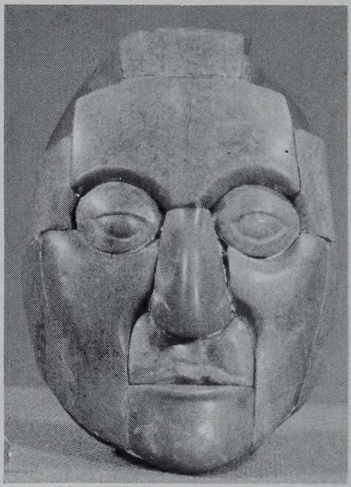
1567 Late Classic Period (600-900 A.D.). Mask of Pacal. 200 pieces of jade and eyes made of obsidian on a base of shell. 24 x 19 cm. Inv. no. 5-1461. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Over two hundred various sized pieces of jade on a contemporary plaster base. Eyes inset with shell with a round piece of obsidian to represent the iris, a small, black dot has been painted on the backside of each obsidian piece. This dot shows through the front and represents the pupil. Thin lipped mouth partially open and a small piece of jade can be seen in the mouth. Plaster base painted a color very close to the jade color. *85.697.78. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1568 Late Classic Period (600-900 A.D.). Miniature Figurine. Bone. 6.5 x 2.5 x 2 cm. Inv. no. 5-1651. Prov.: Palenque, Chiapas. Represents an elite figure. Stands on a raised dais with an incised symbol on the base. Barefoot, wearing ankle bracelets and short skirt with a long, ankle length fringed loin cloth, or apron. To the front of the loin cloth is a piece resembling a cross with a double "X" shaped, transverse beam. Wears bracelets on both wrists, and arm bands on the upper arms, a necklace with pendant, dangling ear ornaments, and elaborate, feathered headdress composed of a tall, flat, rectangle above the forehead with three, horizontal bars at the bottom, the top bar has a round bead in the center, and a hole has been drilled in the center bar, behind is a fan of feathers that droop to either side. Face has incised, almond-shaped eyes, long nose, and slightly down-turned mouth. *85.697.115. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1569 Late Classic Period (600-900 A.D.). Plaque, Representing the Profile Head of a Bat with Headdress. Jade. 2.2 x 1.9 x 0.6 cm. Inv. no. 5-1708. Prov.: Tomb no. 2 in Temple XVIII, Palenque, Chiapas. Plaque very obscure and difficult to read. It is very irregularly shaped with carving in bas relief. Six perforations, three placed close together at the back of the head, and three widely spaced at the front of the head. *85.697.113. Mexico City, Mexico. 25 Dec. '85. *Reward.*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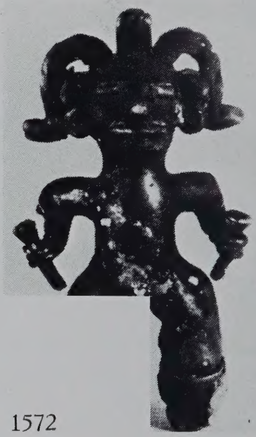
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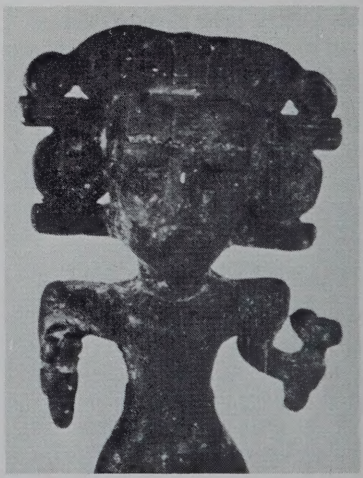
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1570 Late Classic Period (600-900 A.D.). Small Mask. Jade. 6 x 8 cm. Inv. no. 5-1473. Prov.: Tomb no. 3 in Temple XVIII, Palenque, Chiapas. Small mask composed of pieces of jade fitted together like a three dimensional jigsaw puzzle. Eyes are two circular pieces with the eyes incised. Piece on the top of the head is in the form of a crest with vertical, incised lines. *85.697.108. Mexico City, Mexico. 25 Dec. '85. *Reward.*

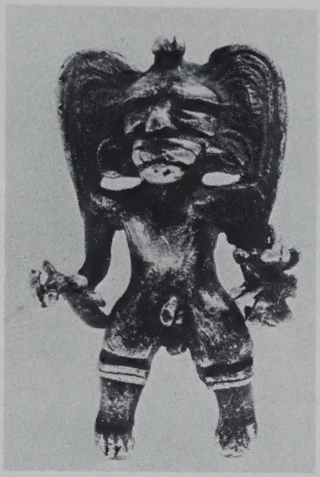
1571 Post-Classic Period (900-1521 A.D.). Figurine, Representing a Resting Feline. Gold. Wt. 30 gr. Inv. no. 5-1654. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Cast figure of a reclining feline. Badly damaged and was flattened in antiquity. 85.697.125. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1572 Post-Classic Period (900-1521 A.D.). Figurine, Representing a Standing Nude Male. Gilt copper. H. 6.5 cm., Wt. 30 gr. Inv. no. 5-1661. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Cast copper with gilt. Bands around each leg just above the ankle, arms are bent at the elbows, and he holds a cone-shaped rattle in each hand. Slit eyes and mouth, and two spirals, one above the other, on each side of the head. Simple headdress with a central crest (row of four vertical bars) and two, snake-like pieces that arch from either side of the crest and come down on either side of the head. *85.697.129. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1573 Post-Classic Period (900-1521 A.D.). Figurine, Representing a Standing Nude Male. Gilt copper. H. 7.8 cm., Wt. 60 gr. Inv. no. 5-1662. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Cast in copper with gilt. Bands around each leg just above the ankle, broad shoulders, arms bent at the elbow, in each hand he holds a "T" shaped object (possibly rattles), and a necklace around his neck. Facial features slightly obscure. Oblong bulging eyes, and inscribed, down-turned mouth. Headdress composed of one large spiral on either side of the head with three horizontal bars above and beneath. Across the top of the figure's head are four spirals. *85.697.130 Mexico City, Mexico. 25 Dec. '85. *Reward.*

1574 Post-Classic Period (900-1521 A.D.). Figurine, Representing a Standing Nude Male. Gilt copper. H. 9.5 cm., Wt. 70 gr. Inv. no. 5-1657. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Cast copper with gilt. Figure holds an object in his hand. 85.697.128. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1575 Post-Classic Period (900-1521 A.D.). Figurine, Representing a Standing Nude Male. Gold. H. 4.5 cm., Wt. 20 gr. Inv. no. 5-1656. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Handle attached to figure's back. 85.697.127. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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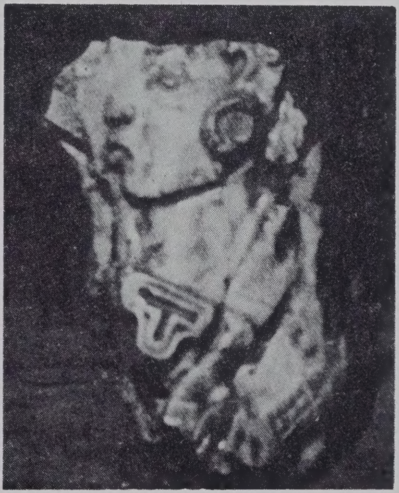

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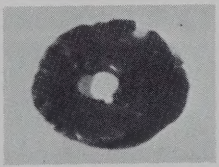

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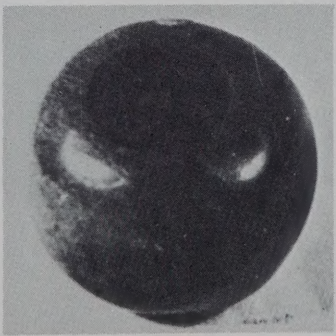

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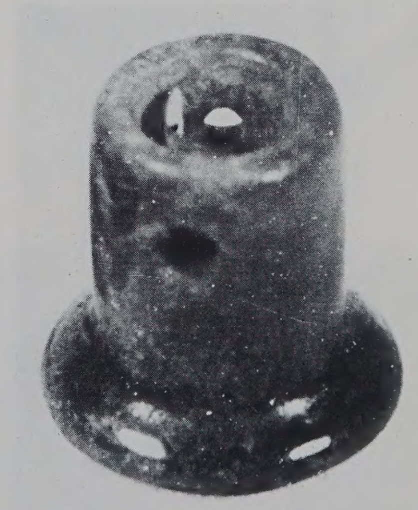
1576 Post-Classic Period (900-1521 A.D.). Figurine, Representing a Standing Nude Male. Gold. Max. H. 5.4 cm., Max. W. 3.2. cm., Wt. 50 gr. Inv. no. 5-1672. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Gold, cast figure. Bars across the knees represent kneepads. Holds several unknown objects in his hands, and wears spiral ear ornaments; a small crest on top of his head; and feathers which arch out from each side of the head and fall to shoulder length. Squint eyes with heavy brows and indentations under the eyes. *85.697.137. Mexico City, Mexico. 25 Dec. '85. *Reward.*

Maya, Jewelry

1577 Classic Period. (300-600 A.D.). Fragment of Pectoral. Jade. 5.7 x 3.5 x 2.2 cm. Inv. no. 5-857. Represents person showing head deformation, wearing a feather headdress and ear ornaments. *85.697.116. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1578 Late Classic Period (600-900 A.D.). Bead. Jade. Max. Diam. 6 cm. Inv. no. 5-1467. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Large bead roughly spherical with a large hole through the center. Two small, round jade flowers with central perforations, which drop into and cover holes at either end of the large bead. *85.697.95. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1579 Late Classic Period (600-900 A.D.). Bead of Tubular Form. Jade. L. 1.3 cm., Diam. 1.6 cm. Inv. no. 5-1681. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Small tube with a flange at one end, and two perforations through opposite sides at the other end. Originally part of an ear ornament. *85.697.79. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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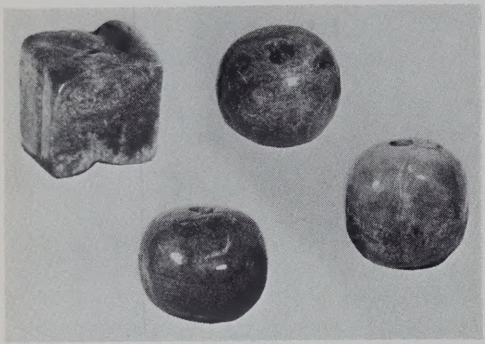

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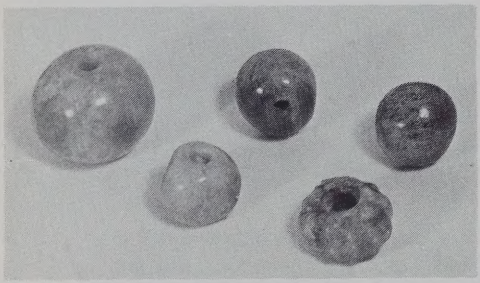

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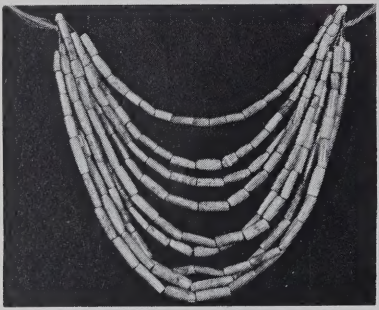

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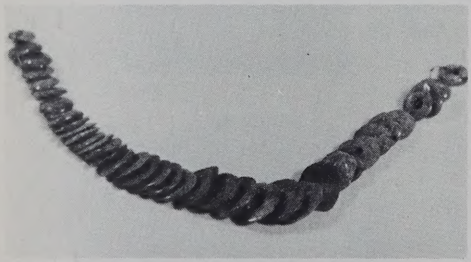

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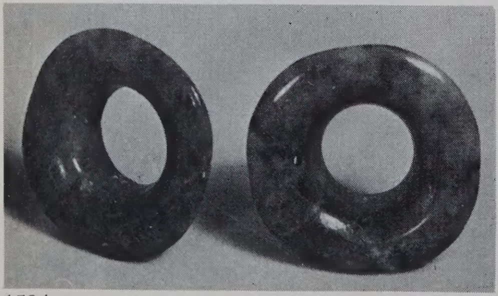

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1580 Late Classic Period (600-900 A.D.). Beads (four). Jade. Diam. 3.5-4 cm., cube is 3.5 x 3.5 cm. Inv. no. 5-1466. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. *85.697.91-94. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1581 Late Classic Period (600-900 A.D.). Beads (five). Jade. Diam. 2.3-3.5 cm. Inv. no. 5-1464. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Beads of various shapes and sizes, one in the form of a squash, other four are round. *85.697.83-87. Mexico City, Mexico. 25 Dec. '85. *Reward.*

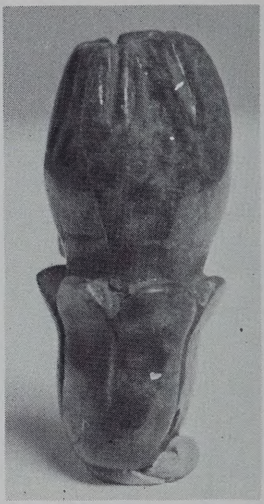
1582 Late Classic Period (600-900 A.D.). Breastplate or Necklace. Jade. L. bead 1-4.8 cm. Inv. no. 5-1679. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. 177 tubular beads in nine strings. *85.697.111. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1583 Late Classic Period (600-900 A.D.). Diadem. Jade. Diam. 1.3-2.4 cm. Inv. no. 5-1468. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Forty-one graduated, doughnut-shaped disks. Disks strung together with the larger ones in the center, and smaller ones at each end. *85.697.80. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1584 Late Classic Period (600-900 A.D.). Ear Ornaments (pair). Jade. Diam. 4 cm. Inv. no. 5-1463. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Pair of jade ear flares, roughly round, with large central perforations. *85.697.89-90. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1585 Late Classic Period (600-900 A.D.). Elongated Bead, Flower-Shaped. Jade. L. 2.9 cm. Inv. no. 5-1680. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Bead in the form of a calyx with an unopened flower bud. Hole through bottom of calyx for stringing. *85.697.112. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1586 Late Classic Period (600-900 A.D.). Long Bead. Jade. L. 3.3. cm. Inv. no. 5-1462. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. *85.697.88. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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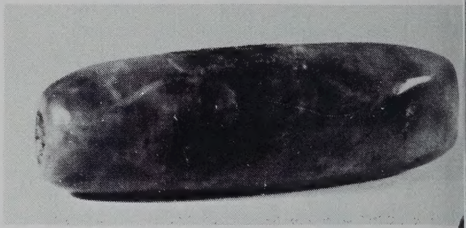

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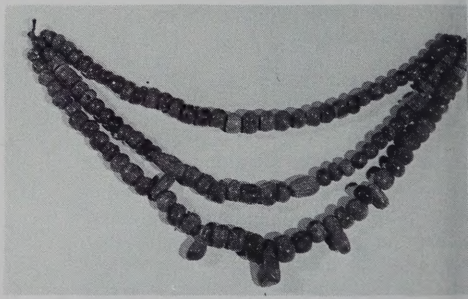

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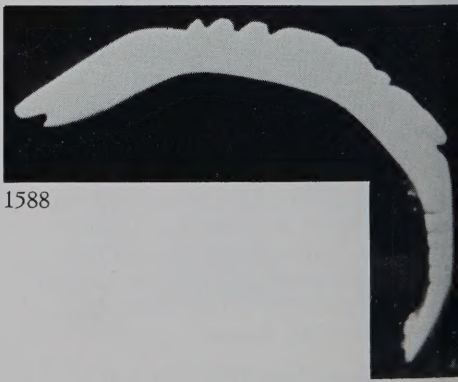


1588

1587 Late Classic Period (600-900 A. D.). Necklace. Jade. 0.8 - 2.5 cm. Inv. no. 5-1458. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Triple strand necklace of one hundred fifteen various shaped beads. Majority of beads spherical, and interspersed with beads in the shapes of melons, pumpkins, flower buds, spirals, and a serpent's head in the center of the bottom strand. Top strand composed of thirty-four beads, the center strand contains thirty-eight beads, and the bottom strand forty-three. *85.697.81. Mexico City, Mexico. 25 Dec. '85. *Reward.*

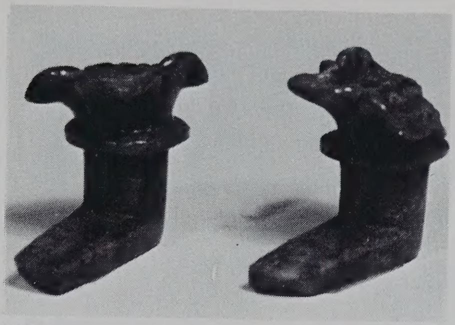
1588 Late Classic Period (600- 900 A.D.). Pendant in the Form of a Shrimp. Shell. Diam. 7.5 cm. Inv. no. 5-3062. Five incised lines represent the sectioned abdomen. *85.697.114. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1589 Late Classic Period (600-900 A. D.). Ornaments (two). Jade. L. 2.5 cm. Inv. no. 5-1477. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Ear ornaments in the shape of an "L". One end decorated by an open flower with a flange beneath the flower. Perforations under the flowers. *85.697.109-110. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1590 Late Classic Period (600-900 A. D.). Ring. Jade. Inner Diam. 2 cm. Inv. no. 5-1472. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Finger ring in the form of a crouching man. Face carved into the side of the ring, the arms start at the top of the ring, ust slightly above the head, and extend down with the hands under the jaws, the elbows are bent and extend outward. Legs start at the top of the ring with the feet at the bottom, and the knees bend and extend outward. *85.697.107. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1591 Late Classic Period (600-900 A. D.). Rings (nine). Jade. Max. Diam. 2.5 cm, Th. 1-2.5 cm. Inv. No. 5-1471. Prov.: Tomb of the Temple of the Inscriptions, Palenque, Chiapas. Four rings are pumpkin-shaped. Two are ounded and undecorated, two are band-haped with perforations, and one is slightly quare with vertical indentations. *85.697.98-106. Mexico City, Mexico. 25 Dec. '85. *Reward.*

592 Late Classic Period (600-900 A. D.). String of Beads. 200 jade beads. 0.6-1.8 cm. nv. no. 5-1459. Prov.: Tomb of the Temple of nscriptions, Palenque, Chiapas. Beads roughly pherical. *85.697.82. Mexico City, Mexico. 25 Dec. '85. *Reward.*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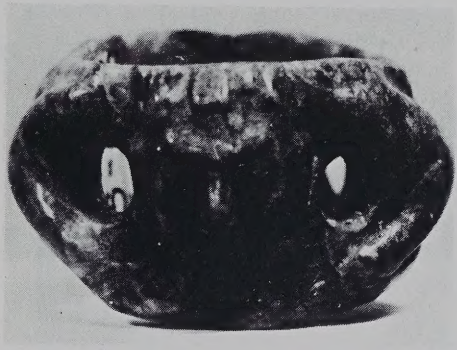
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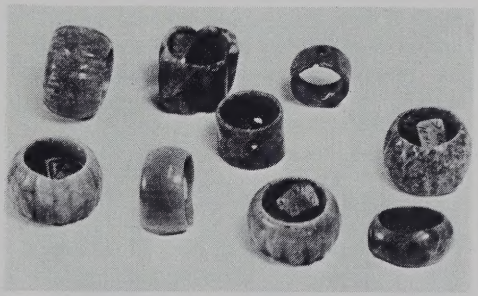
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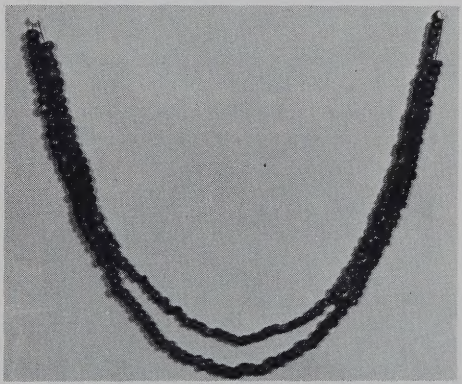
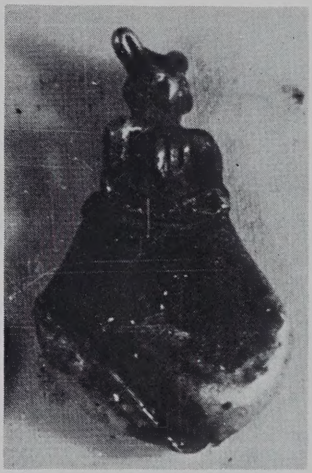

1592

1593 Post-Classic Period (900-1521 A. D.). Bell. Gold. H. 4 cm. Inv. no. 5-1670. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Bell surmounted by a mythological bird or animal. Roundish head; round eyes; beak-like mouth; erect, medium-length ears. Broad shoulders and arm-like appendages. Flattened in antiquity. *85.697.135. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1594 Post-Classic Period (900-1521 A. D.). Bell. Gold. H. 4.9 cm. Inv. no. 5-1671. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Bell surmounted by a bird with crested head; small, extended wings; fan-shaped tail; perched atop a doughnut shaped ring. Three rings circumscribe the bell near the top. Flattened in antiquity. *85.697.136. Mexico City, Mexico. 25 Dec. '85. *Reward.*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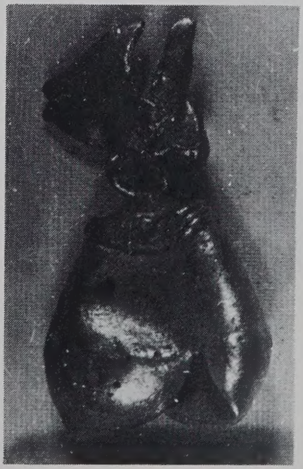
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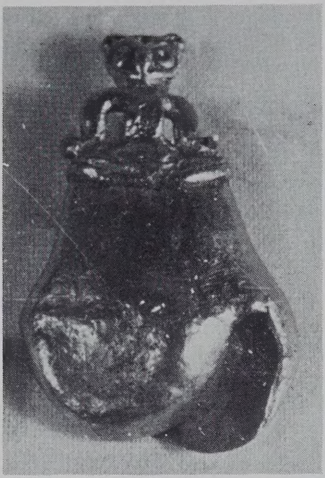

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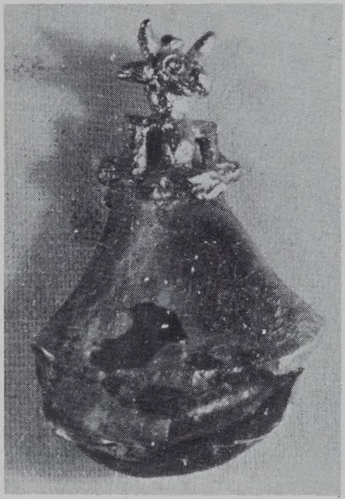

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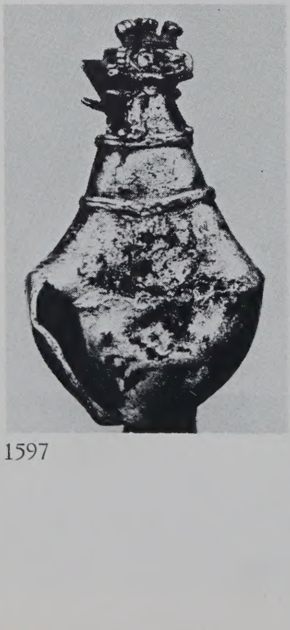


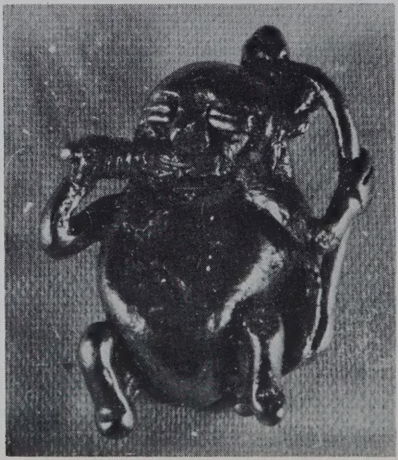
1597

1595 Post-Classic Period (900-1521 A. D.). Bell. Gold. Max H. 4.3 cm. Inv. no. 5-1668. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Bell surmounted by a creature with an owl-like appearance. Small, round ears; heavy eyebrows; round, doughnut-shaped eyes, and a hooked beak. On each side of the small body are arm-like appendages. Flattened in antiquity. *85.697.133. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1596 Post-Classic Period (900-1521 A. D.). Bell. Gold. Max. H. 4.5 cm. Inv. no. 5-1669. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Bell surmounted by a mythological creature, resembling a horned bird. Round eyes; heavy eyebrows; hooked beak; ear-like appendages that stick out perpendicular to the sides of the head with upcurved horns about each. A small crest appears on the top of the head. Small body with broad shoulders and arm-like appendages. Flattened in antiquity. *85.697.134. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1597 Post-Classic Period (900-1521 A. D.). Bell. Gold. Max. H. 7.5 cm., Max. W. 4.2 cm. Inv. no. 5-1667. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Bell surmounted by a bird with large head, small, extended wings, and upraised, fan-shaped tail. The bird's head has three crests on the top of the head and an eagle-like beak. Flattened in antiquity. *85.697.132. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1598 Post-Classic Period (900-1521 A. D.). Bell, Representing a Monkey. Gold. 3.8 x 3.4 cm., Wt. 35 gr. Inv. no. 5-1653. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Cast bell in the form of a monkey. Seated, pot bellied monkey with small legs drawn up. His right hand holds some article, which he is chewing or placing in his mouth. Eyes are slits, and his tail, which he grasps in his left hand, comes up from behind and ends in a curl on top of his head. The piece was slightly flattened in antiquity. *85.697.124. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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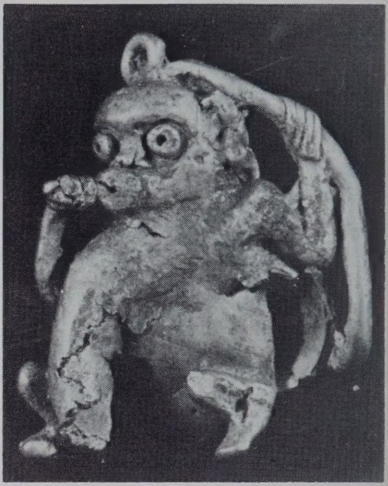

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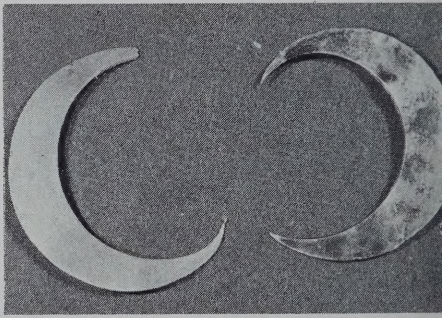

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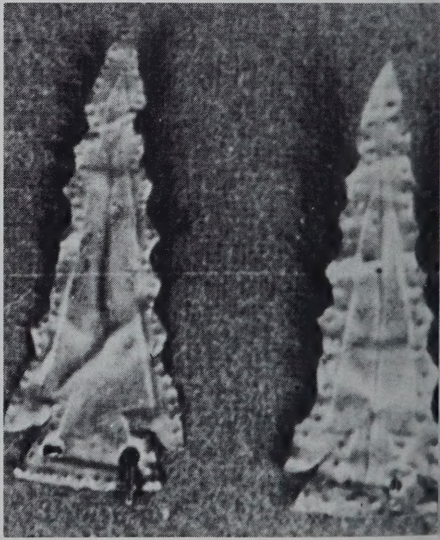


1601

1599 Post-Classic Period (900-1521 A.D.). Bell, Representing a Monkey. Gold. 4.7 x 4.4 x 6.3 cm. Inv. no. 5-1652. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Cast bell in the form of a monkey. Seated, pot bellied monkey with small legs drawn up. His right hand holds some article, which he is chewing or placing in his mouth. Eyes round and pierced in the center for pupils. His tail, which he grasps in his left hand, comes up from behind and ends in a curl on top of his head. The piece is badly damaged and was flattened in antiquity. *85.697.123. Mexico City, Mexico. 25 Dec. '85. *Reward.*

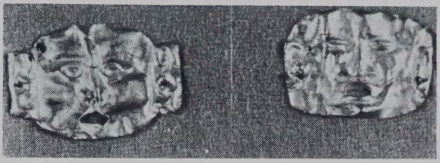
1600 Post-Classic Period (900-1521 A.D.).Ornaments in the Form of a Half Moon (two). Laminated gold. Wt. 20 gr. Inv. no. 5-1640. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Tip of one of the crescents has broken off. *85.697.121-122. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1601 Post-Classic Period (900-1521 A.D.).Ornaments in the Form of an Arrow (two). Gold. L. 4.3 cm. Inv. no. 5-3071. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Two sheets of gold worked in repoussé with a beaded pattern around the outer edge, and a straight line lengthwise through the center. Outer edges are serrated, and two perforations have been made at the back end of each piece. *85.697.144-145. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1602 Post-Classic Period (900-1521 A.D.). Ornaments, Representing Human Faces (two). Laminated gold. Max H. 3 and 2.4 cm., Max. W. 3.5 and 2.3 cm. Inv. no. 5-1489. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Masks of a thin, gold sheet, and worked in repoussé. One mask shows a face with almond-shaped eyes and open mouth, wearing vertical, rectangular ear ornaments. The other has narrow, slit eyes, open mouth and no ear ornaments. Both pieces have been flattened. *85.697.119-120. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1603 Post-Classic Period (900-1521 A.D.). Pendant in the Form of a Turtle. Gold. Wt. 15 gr. Inv. no. 5-1655. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. 85.697.126. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1604 Post-Classic Period (900-1521 A.D.). Tubes of Gold (two). Gold. L. 8.5 - 10.3 cm. Inv. no. 5-1675. Prov.: Sacred Cenote, Chichén Itzá, Yucatán. Two unused pieces of gold rolled into tubes. *85.697.140-141. Mexico City, Mexico. 25 Dec. '85. *Reward.*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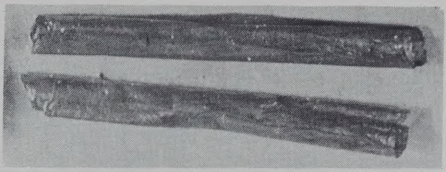
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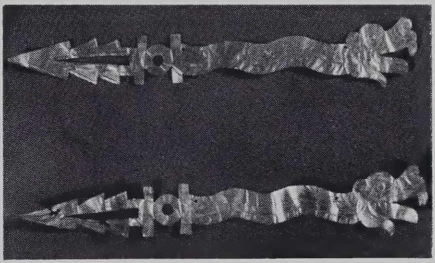
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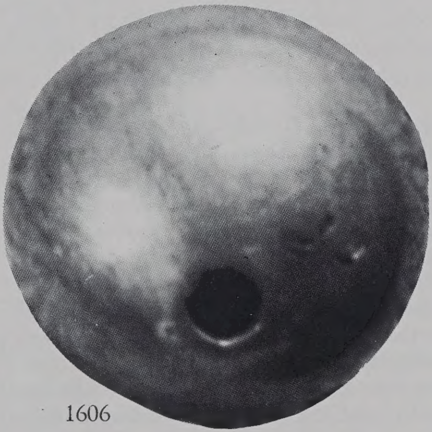
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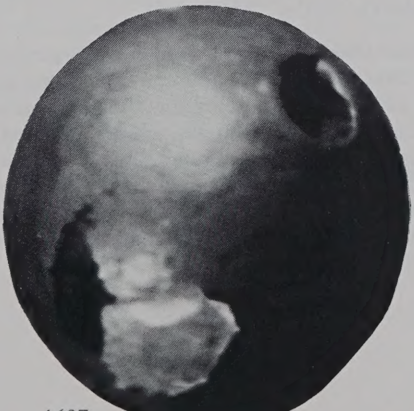
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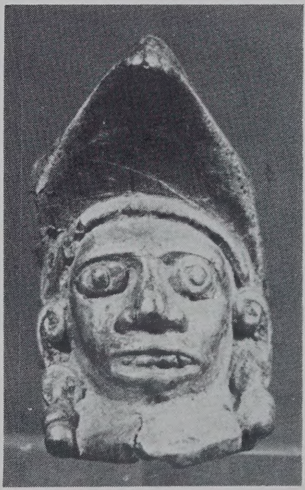
Mixtec, Jewelry

1605 Arrow, Representing a Serpent with Open Jaws, c. 1200-1400 A.D. Gold. 16.5 x 2.6 cm. Inv. no. 7-2595 A & B. Prov.: Mixtec region, Oaxaca. A thin gold sheet worked in repoussé. Stylized tail ends in a projectile point. *85.697.39, 41. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1606 Bead, c. 1200-1400 A.D. Gold and ceramic. Diam. 2 cm. Inv. no. 7-2623. Prov.: Mixtec region, Oaxaca. Round ceramic bead covered with a thin sheet of gold, and perforated for stringing. *85.697.16. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1607 Bead, c. 1200-1400 A.D. Gold and ceramic. Diam. 1.9 cm. Inv. no. 7-2624. Prov.: Mixtec region, Oaxaca. Round ceramic bead covered with a thin sheet of gold. Gold is beginning to peel. *85.697.17. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1608 Bead in the Shape of a Human Head. c. 1200-1400 A.D. Gold. 2.3 x 1.3 cm. Inv. no. 7-2616. Prov.: Mixtec region, Oaxaca. Figure with round, bulging eyes, round ear plugs with pendants, and a helmet resembling an eagle's beak. *85.697.13. Mexico City, Mexico. 25 Dec. '85. *Reward.*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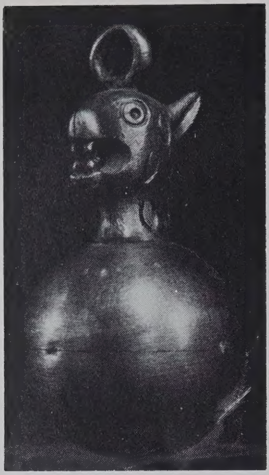
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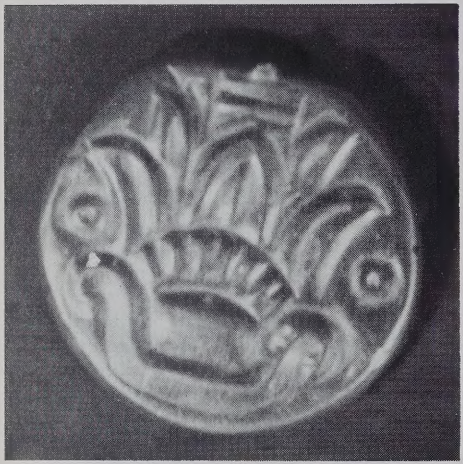
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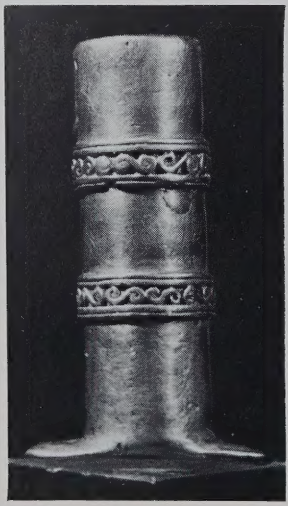
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1609 Bell, Representing a Figure or Animal, c. 1200-1400 A.D. Gold. 3.1 x 1.7 cm. Inv. no. 7-4428. Prov.: Mixtec region, Oaxaca. Round gold bell with the head of an animal (dog or jaguar) on top. Animal head has round eyes; open mouth with teeth showing; short, erect ears; and the sides of the head and neck are decorated with incisions. Round ring attached to top of the animal's head. *85.697.28. Mexico City, Mexico. 25 Dec. '85. *Reward.*

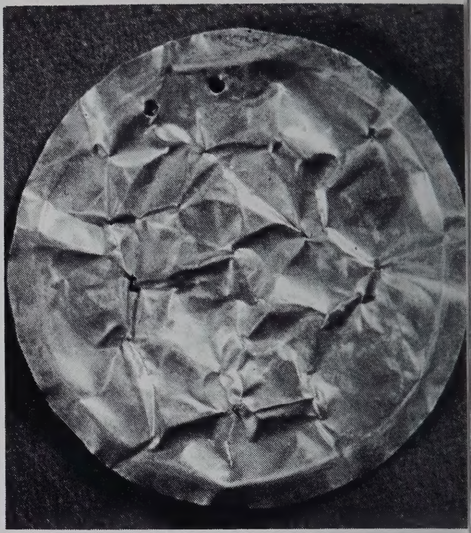
1610 Button, c. 1200-1400 A.D. Gold. Diam. 2.6 cm. Inv. no. 7-2611. Prov.: Mixtec region, Oaxaca. Button with a bundle of leaves centered between two rings worked in relief on the surface. *85.697.12. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1611 Cylindrical Lip Plug, c. 1200-1400 A.D. Gold. 4.3 x 2.6 cm. Inv. no. 7-2403. Mixtec region, Oaxaca. Cylindrical, gold tube with flat, oval base. Each of the two bands in made up of five narrow bands, the central one is of spiraled cymas with two plain wire bands along the top and bottom. *85.697.62. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1612 Disk, c. 1200-1400 A.D. Gold. Diam. 5.6 cm. Inv. no. 7-2597. Prov.: Mixtec region, Oaxaca. Thin crumpled sheet. Two perforations at edge. *85.697.38. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1613 Disk, c. 1200-1400 A.D. Gold with turquoise inlays. Diam. 24.4 cm. Inv. no. 7-4547. Prov.: Zaachila, Oaxaca. Circular piece with five concentric rings surrounding a central mosaic disk of inlaid turquoise. Ring surrounding the central disk is a narrow band of plain gold, the next ring is a wide band of repoussé showing a montage of highly stylized mythological creatures, deities, figures, and symbols. Third ring is a narrow band of turquoise mosaic, the fourth ring is a slightly wider band of gold repoussé showing hieroglyphics. Fifth ring is a narrow band of turquoise mosaic. *85.697.37. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1614 Disk, Depicting a Skull in Profile, c. 1200-1400 A.D. Gold. Diam. 3.9 cm. Inv. no. 7-2312. Prov.: Mixtec region, Oaxaca. Disk of thin gold repoussé showing a stylized human skull in profile wearing a feathered headdress. Piece has a plain raised border and six perforations spaced near and around the outer edge. *85.697.40. Mexico City, Mexico. 25 Dec. '85. *Reward.*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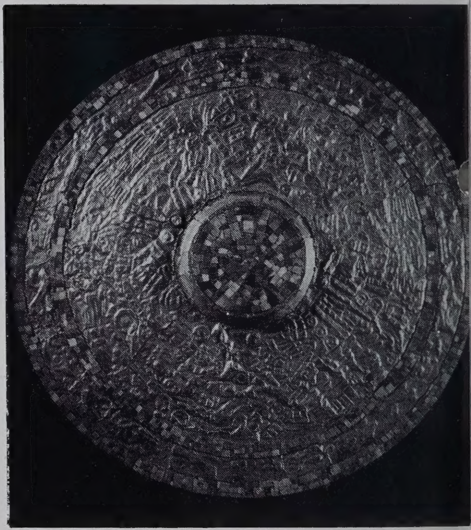
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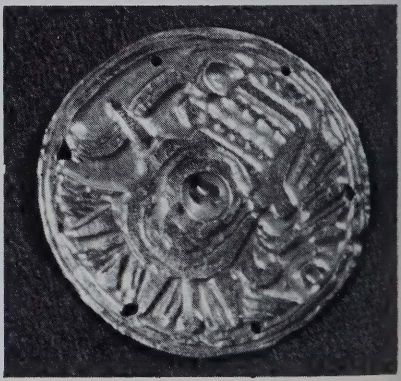
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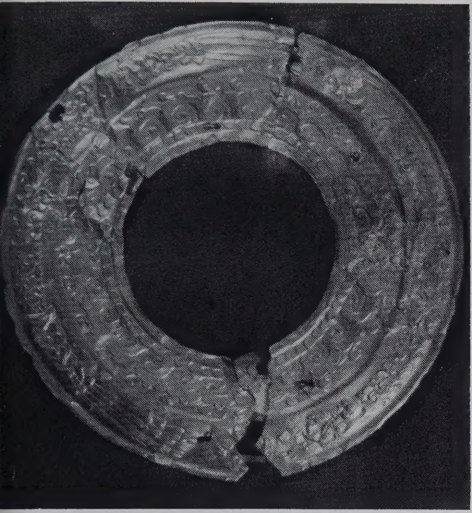
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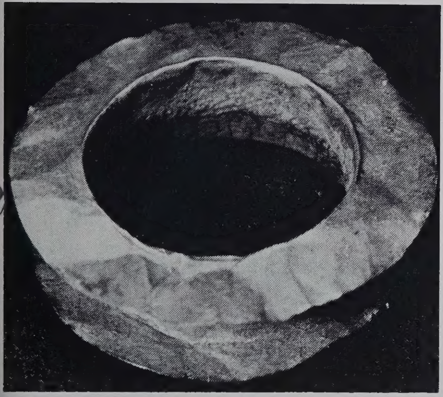
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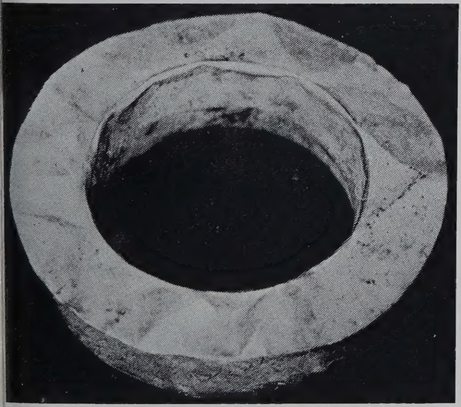
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1615 Disk with Symbolic Representations of Serpents, Scrolls, and Human Beings in Bas Relief. Gold. Diam. 15.4 cm. Inv. no. 7-2571. Prov.: Texmilican, Guerrero. Flat disk with symbolic representations of serpents, scrolls, and humans executed in bas relief. Broken into three major pieces and repaired. *85.697.26. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1616 Ear Ornament, c. 1200-1400 A.D. Gold. H. 1 cm., Diam. 3.8 cm. Inv. no. 7-2509. Prov.: Mixtec region, Oaxaca. Ear ornament formed from a cylindrical tube with both ends flattened into disk-shaped rims. Undecorated. *85.697.49. Mexico City, Mexico. 25 Dec. '85. *Reward.*

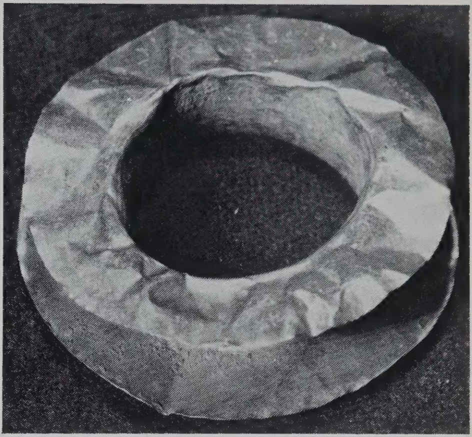
1617 Ear Ornament, c. 1200-1400 A.D. Gold. H. 1 cm., Diam. 3.9 cm. Inv. no. 7-2592. Prov.: Mixtec region, Oaxaca.Ear ornament formed from a cylindrical tube with both ends flattened into disk-shaped rims. Undecorated. *85.697.51. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1618 Ear Ornament, c. 1200-1400 A.D. Gold. H. 1 cm., Diam. 4.2 cm. Inv. no. 7-2081. Prov.: Mixtec region, Oaxaca. Ear ornament formed from a cylindrical tube with both ends flattened into disk-shaped rims. Undecorated. *85.697.50. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1619 Ear Ornament, c. 1200-1400 A.D. H 1.8 cm., Diam. 5 cm. Inv. no. 7-2590A. Prov.: Monte Albán, Oaxaca. Ear ornament formed from a cylindrical tube with both ends flattened into wide, disk-shaped rims. Undecorated. *85.697.47. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1620 Ear Ornament, c. 1200-1400 A.D. Gold. H. 1.9 cm., Diam. 5.2 cm. Inv. no. 7-2590B. Prov.: Monte Albán, Oaxaca.. Ear ornament formed from a cylindrical tube with both ends flattened into wide, disk-shaped rims. Undecorated. *85.697.48. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1621 Ear Ornament, c. 1200-1400 A.D. H. 1.5 cm., Diam. 2.6 cm. Inv. no. 7-2599. Prov.: Mixtec region, Oaxaca. Flat, polished obsidian disk with a smaller, convex, gold disk attached to the front. Gold disk has beading worked in repoussé around the outer portion of the rim. Gold disk is cracked through the center with a large portion of the center section missing, and a portion of the outer rim missing. *85.697.58. Mexico City, Mexico. 25 Dec. '85. *Reward.*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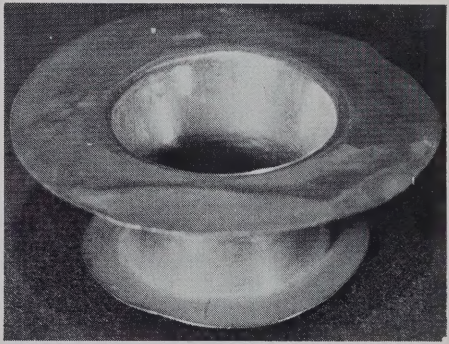
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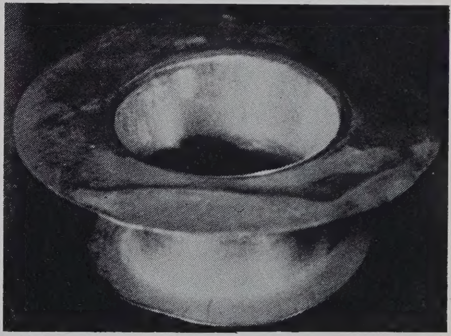
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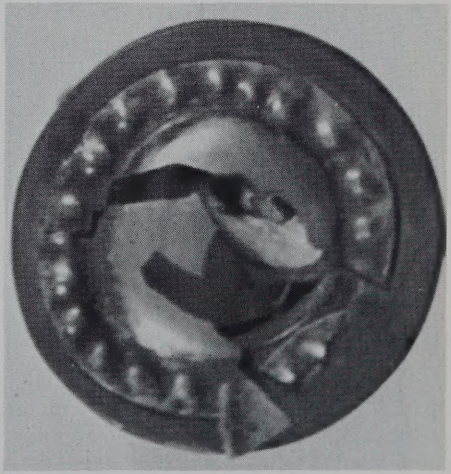
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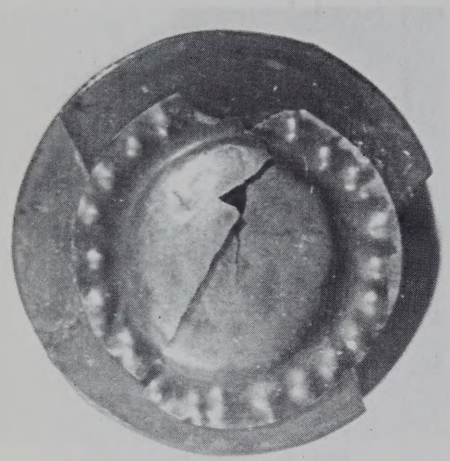
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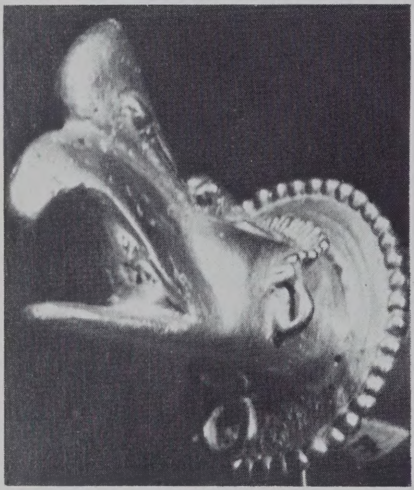
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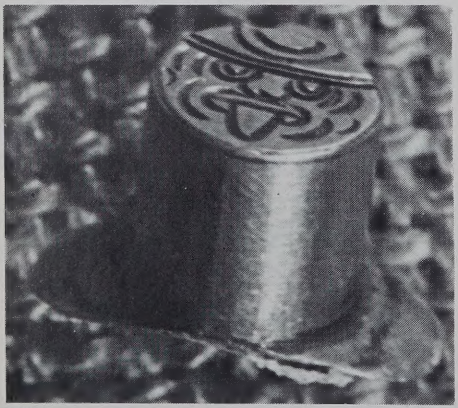
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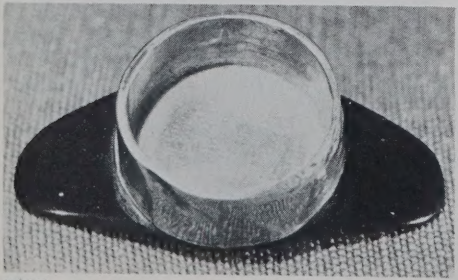
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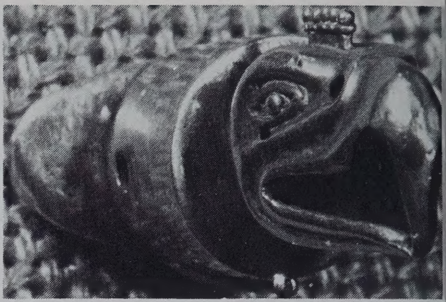
1622 Ear Ornament, c. 1200-1400 A.D. Obsidian, with gold disk on outer portion and gold hemisphere at center. H. 1.5 cm., Diam. 2.7 cm. Inv. no. 7-2500 (7-3426). Prov.: Mixtec region, Oaxaca. Flat, polished obsidian disk with a smaller, convex, gold disk attached to the front. Gold disk has beading worked in repoussé around the outer portion of the rim. Obsidian disk has one crack and a portion of the outer rim is missing. Gold disk cracked through the center with a small chip missing, and has a small portion of the outer rim missing. *85.697.57. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1623 Ear Ornament, Representing the Head of a Bird, c. 1200-1400 A.D. Gold. L. 5.7 cm., Diam. 2.2 cm. Inv. no. 7-2605. Prov.: Mexico City. Bird head with eagle beak, atop the beak is a projection resembling a plume or crest. Eyes have human characteristics. Across the back of the neck is a row of small gold-wire loops resembling a ruff of feathers, which ends on each side with a long gold-wire loop. Head attached to a disk with bead decoration around the outer rim. Disk attached to a gold tube. A small gold ring attached to the underside of the bird's head. *85.697.55. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1624 Lip Plug, c. 1200-1400 A.D. Gold. 1 x 1.6 cm. Inv. no. 7-2617. Prov.: Mixtec region, Oaxaca. Cylindrical, gold tube attached to a flat, gold, oval base. A round, gold plug inserted into the top of the tube is incised with a human face with protruding tongue. *85.697.59. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1625 Lip Plug, c. 1200-1400 A.D. Gold and obsidian. 2.2 x 4.2 cm. Inv. no. 7-4436. Prov.: Mixtec region, Oaxaca. Oblong, polished, obsidian base with a round, cap-shaped, gold ornament attached in center. No decorative motif. *85.697.11. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1626 Lip Plug in the Form of a Bird's Head with Curved Beak, c. 1200-1400 A.D. Gold. L. 4 cm., Diam. 2.8 cm. Inv. no. 7-2622. Prov.: Mixtec region, Oaxaca. Lip plug in the form of a bird's head with eagle beak. Lengthwise, atop the bird's head is a crest topped with five small, round beads. Head attached to a thick gold disk, which is in turn attached to a long flat, oval base. A small bead is attached to the disk and appears under the bird's head. *85.697.56. Mexico City, Mexico. 25 Dec. '85. *Reward.*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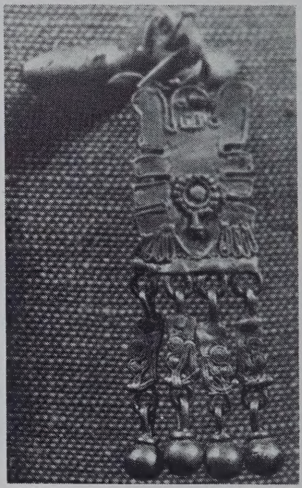
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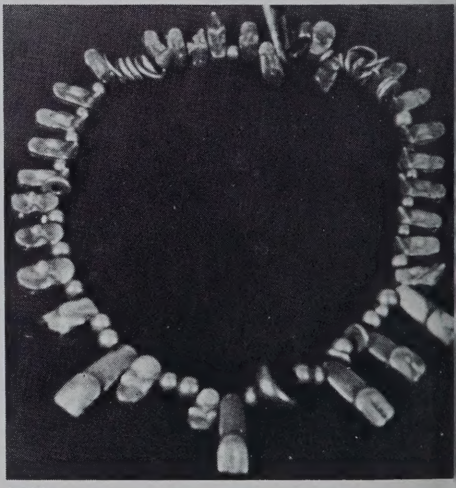
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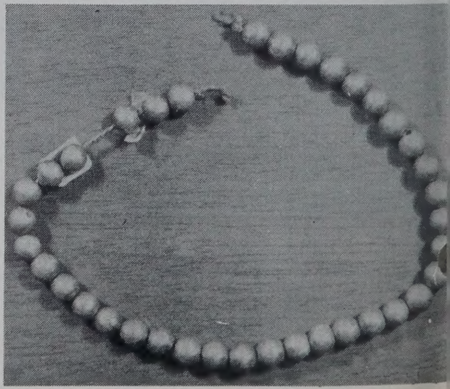
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1627 Lip Plug with the Image of an Eagle's Head Placed over the Center of a Roll. Gold. 7.2 x 2.8 cm. Inv. no. 7-2404. Prov.: Zaachila, Oaxaca. A gold horizontal roll with an eagle's head in the center. Suspended from the eagle's beak is a stylized human figure with upraised arms, an open mouth showing four teeth, and a circular ornament surrounded by fifteen beads. At the bottom of the figure is a horizontal bar with four rings, suspended from each ring is a flat rectangular piece decorated with scrolls and a ring at the bottom from which is suspended a small, gold ball. *85.697.3. Mexico City, Mexico. 25 Dec. '85. *Reward.*

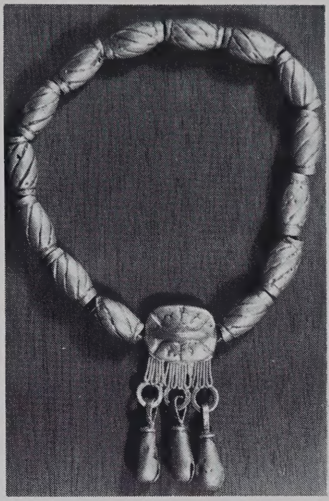
1628 Necklace, c. 1200-1400 A.D. Gold and ceramic. Inv. no. 7-3308. Prov.: Mixtec region, Oaxaca. Necklace consisting of twenty-five round, ceramic beads covered with a sheet of gold. Separating the beads are gold pieces in the shape of human teeth, five incisors and twenty-seven molars. Necklace also has sixteen small rings and a flat disk. *85.697.34. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1629 Necklace, c. 1200-1400 A.D. Gold and ceramic. Inv. no. 7-4430. Prov.: Mixtec region, Oaxaca. Necklace consisting of thirty-seven ceramic beads covered with a sheet of gold. No decoration. *85.697.27. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1630 Necklace, c. 1200-1400 A.D. Gold, 14 beads. Inv. no. 7-2570. Prov.: Yanhuitlán, Oaxaca. Necklace containing fourteen elongated beads with a spiral design, and a pendant in the form of a turtle shell. Hanging from the bottom edge of the gold turtle shell are three groups of feathers made of fine gold wire. Gold ring attached to each group of feathers and from each of these rings is suspended a single, teardrop-shaped bell. *85.697.7. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1631 Necklace, c. 1200-1400 A.D. Gold, 30 round beads. Inv. no. 7-2681. Prov.: Mixtec region, Oaxaca. Eight beads decorated with a scroll or hook design. One bead noticeably smaller than the others, and one bead badly damaged. *85.697.4. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1632 Necklace, c. 1200-1400 A.D. 4 round gold beads, 42 turquoise beads, and bell made of gold. Inv. no. 7-4432. Prov.: Mixtec region, Oaxaca. Necklace containing thirty-two disk-shaped, and ten larger, irregular shaped pieces of turquoise; and four spherical gold beads, also a teardrop-shaped, gold bell pendant. *85.697.8. Mexico City, Mexico. 25 Dec. '85. *Reward.*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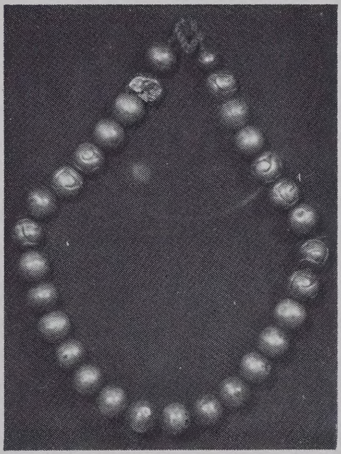
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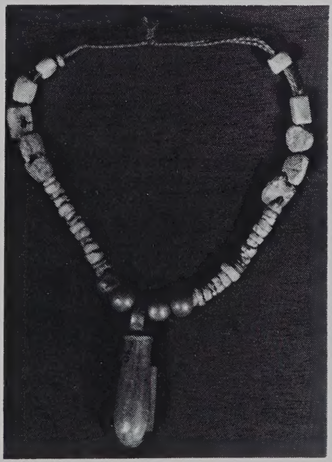
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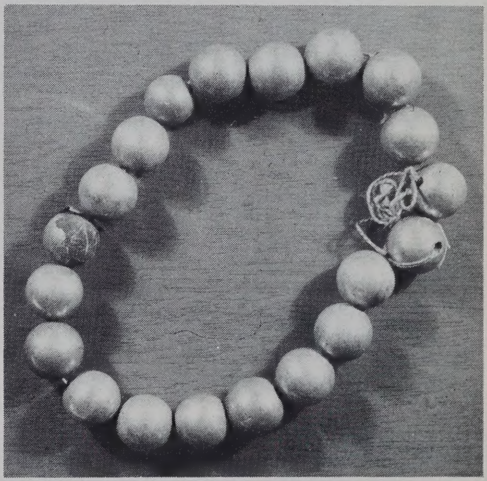
1633 Necklace, c. 1200-1400 A.D. Gold and ceramic. Inv. no. 7-2620. Prov.: Mixtec region, Oaxaca. Twenty round ceramic beads; each bead is covered with a thin sheet of gold. A sheet of gold is peeling from one of the beads. *85.697.15. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1634 Necklace, c. 1200-1400 A.D. Gold, ceramic and turquoise. Inv. no. 7-2625. Prov.: Mixtec region, Oaxaca. Twenty-seven ceramic beads covered with a thin gold sheet and strung together with fifteen small turquoise tubes. Each turquoise is separated by one, two or three beads. *85.697.18. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1635 Necklace, c. 1200-1400 A.D. Gold and ceramic. Inv. no. 7-2407. Prov.: Mixtec region, Oaxaca. Eighty-four small ceramic beads covered with gold foil. Twenty-one of the beads resemble pumpkins, and one bead is decorated with spirals. All beads are round, and not of uniform size. *85.697.60. Mexico City, Mexico. 25 Dec. '85. *Reward.*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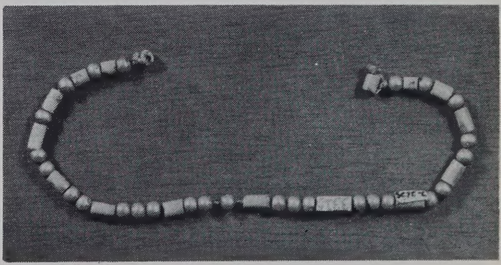
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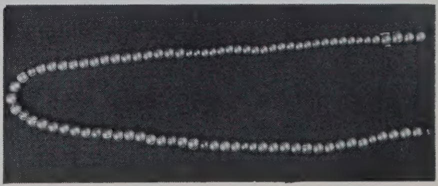
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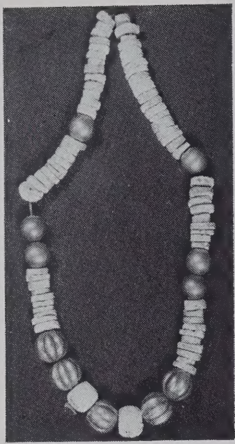

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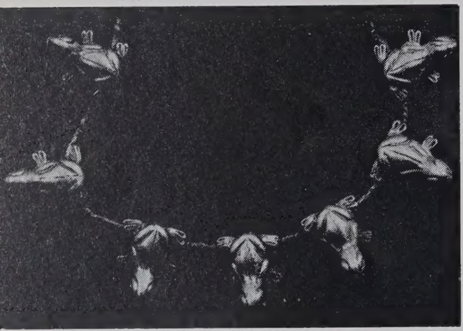

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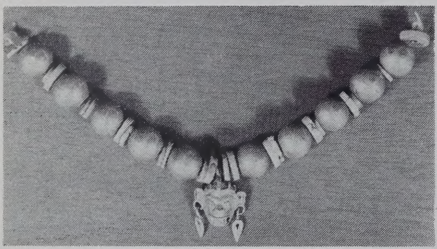

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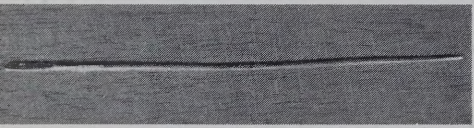

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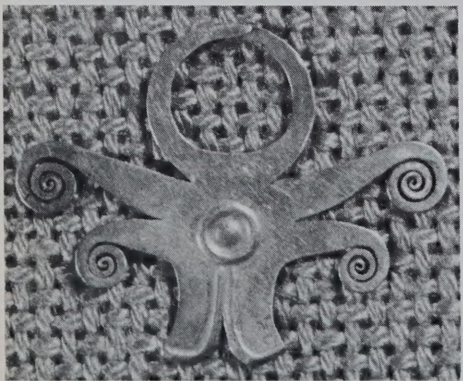

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1636 Necklace, c. 1200-1400 A.D. 74 beads made of shell, 11 of gold. Inv. no. 7-2314. Prov.: Mixtec region, Oaxaca. A bottom row of beads consists of five pumpkin-shaped gold beads and two spherical shell beads. Remaining six gold beads are round. *85.697.2. Mexico City, Mexico. 25 Dec. '85. *Reward.*

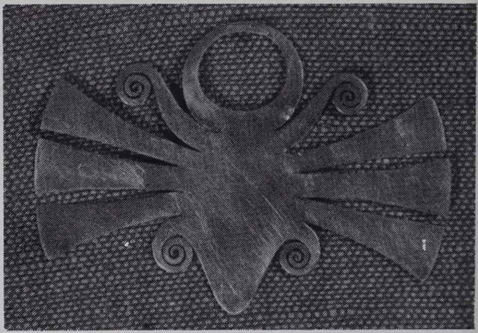
1637 Necklace with Seven Frogs, c. 1200-1400 A.D. Gold. Inv. no. 7-3426. Prov.: Tututepec, Oaxaca. Frogs are of different sizes. *85.697.19. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1638 Necklace with the Figure of a Monkey in the Middle, c. 1200-1400 A.D. Gold, ceramic and turquoise. Inv. no. 7-2601. Prov.: Caballito Blanco, Tlacolula, Oaxaca. Necklace consisting of ten round ceramic beads covered with a sheet of gold and twenty-two turquoise disks. A turquoise disk is at each end of the necklace, then each gold bead is separated by two disks. Four turquoise disks in the center of the necklace are separated by a gold, monkey-head pendant wearing teardrop-shaped ear ornaments. *85.697.33. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1639 Needle, c. 1200-1400 A.D. Gold. L. 8.5 cm., Diam. 0.2 cm. Inv. no. 7-2604. Prov.: Teotitlán del Valle, Oaxaca. Needle with flattened eye, undecorated. *85.697.67. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1640 Nose Plug in the Shape of a Butterfly, c. 1200-1400 A.D. Gold. 2.8 x 3.7 cm. Inv. no. 7-2613. Prov.: Teotitlán del Camino, Oaxaca. Nose plug cut from a thin sheet of gold. Ring-shaped, pincer style nose clasp with stylized butterfly, the two upper wings on either side end in scrolls, and the two tails are embossed with a straight line design on the inner surfaces. Embossed ring with central dot appears in the center. *85.697.22. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1641 Nose Plug in the Shape of a Butterfly, c. 1200-1400 A.D. Gold. 3.8 x 5.6 cm. Inv. no. 7-2588. Prov.: Teotitlán del Camino, Oaxaca. Nose plug cut from a thin sheet of gold. Ring-shaped, pincer style nose clasp. Three long slender, fan-shaped wings extend from either side of the body. Above each set of wings is a long antenna ending in a scroll, and below each set of wings is another small scroll, the lower part of the body ends in a blunt point. *85.697.24. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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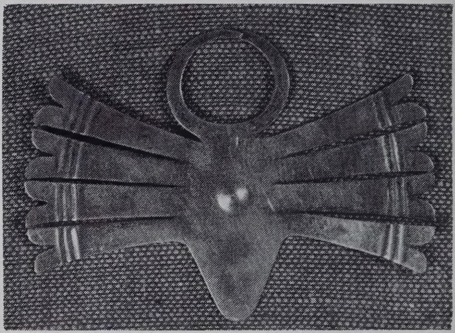

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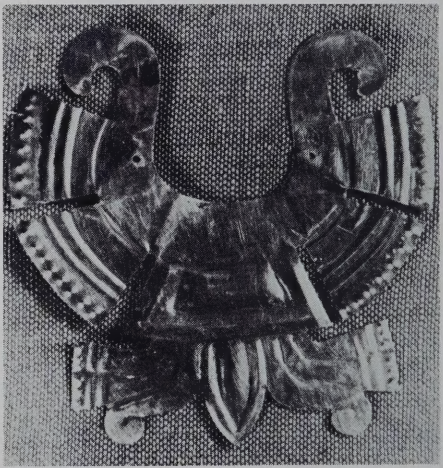

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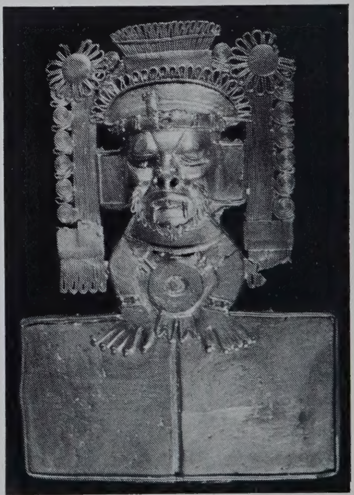

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1642 Nose Plug in the Shape of a Butterfly, c. 1200-1400 A.D. Gold. 4.5 x 6.6 cm. Inv. no. 7-2589. Prov.: Teotitlán del Camino, Oaxaca. Nose plug cut from thin sheet of gold. Ring-shaped, pincer style nose clasp. Four long, slender, fan-shaped wings extend from either side of the body, three vertical, embossed bars appear toward the end of each wing, and each wing ends with a deep "V" shaped notch. An embossed dot appears in the center of the body, and the lower part of the body ends in a blunt point. *85.697.25. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1643 Nose Plug in the Shape of a Lyre, c. 1200-1400 A.D. Gold. 2.8 x 3.7 cm. Inv. no. 7-2594. Prov.: Teotitlán del Camino, Oaxaca. Cut from a thin gold sheet in the form of a lyre with five, fan-shaped appendages along the bottom. Appendages worked in repoussé with the center appendage having a central trapezoid design, at the bottom is a tongue or leaf with three appendages on either side, one arching down and out ending in a curl, the other two arch down and out with two bars and three dots at the ends. Other four appendages are worked with beading along the outer edge and two horizontal bars above. One perforation has been made through the center of each leg of the lyre. *85.697.23. Mexico City, Mexico. 25 Dec. '85. *Reward.*

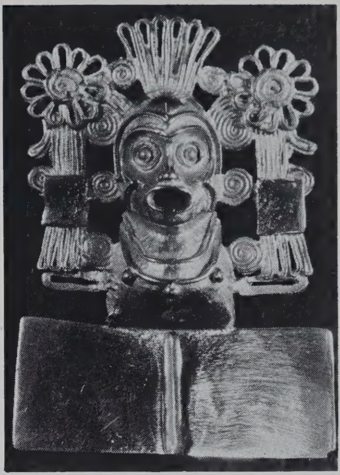
1644 Pectoral, Representing a Bearded Deity, c. 1200-1400 A.D. Gold. 10.6 x 7.4 cm. Inv. no. 7-2317. Prov.: Papantla, Veracruz. Deity with hands resting on two square plaques. Wears bracelet on either wrist formed by two horizontal bars separated by two round beads, and wears a round doughnut-shaped pectoral with two ribbons hanging from the bottom. Small loops line the chin and both sides of the mouth to form a beard, and two long fangs emerge from sides of the mouth. Two perforations form nostrils of the nose; eyes are shut; and eyelids are high and puffy. Two ends of a nose plug on either side of the nose. Wears large, rectangular ear ornaments and very elaborate headdress. Headdress has a lower band of rectangular plaques, each separated by three vertical beads and the band is fastened in the center, over the forehead by a ring. Above the band is a semicircular band with a row of gold loops representing feathers, and above this another row of long gold loops with a long horizontal bar attached. On either side of the headdress is a flower made from a gold disk with long, gold loops to represent petals. Beneath each flower hangs a long band made from eleven long strands of gold wire. On the outside of each band is a vertical row of six spirals, each separated by a gold-wire loop. Below each of these bands is a rectangular, horizontal plaque with five double strand loops attached at the bottom, four of these loops missing from the right side, and portions missing from both upper flowers. *85.697.73. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1645 Pectoral, Representing a Human Figure with Extended Arms and Open Mouth, c. 1200-1400 A.D. Gold. 4.1 x 2.9 cm. Inv. no. 7-3237. Prov.: Oaxaca, Oaxaca. Figure wears a double strand necklace with three balls attached to the lower strand. Eyes are round, gold rings with small bead pupils, the mouth is an open oval. Wears a buccal mask and spiral ear ornaments. Attached to the top of the head are six gold-wire loops, representing feathers, with a gold-wire spiral on either side, and a larger spiral beneath. On either side of the head are flowers with spiral centers and loops for petals. From each flower hangs a band made of seven gold-wire strands with a square plaque at the bottom, a gold spiral appears behind the outer, top corner of each plaque, and four gold-wire loops hang from the bottom of each plaque. A gold spiral is attached to either side of the figure at shoulder level with a long, horizontal loop beneath each. *85.697.74. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1646 Pectoral, Representing a Solar Disk, c. 1200-1400 A.D. Gold. 11.3 x 9.9 cm. Inv. no. 7-2390. Prov.: Zaachila, Oaxaca. Pectoral representing a solar disk with inverted "V's" alternating with "i's" around the outer rim. Squatting within the center of the ring is the image of a deity with long, slender limbs and bulging stomach, wearing a double strand necklace with three balls on the bottom strand, a buccal mask, cylindrical ear ornaments, and a feathered headdress. Attached to bottom of disk are two rectangular pieces resembling opposing hatchet blades, the left blade has been attached by two small, round, metal wires. *85.697.6. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1647 Pendant, c. 1200-1400 A.D. Gold. 2 x 1.5 cm. Inv. no. 7-2396. Prov.: Mixtec region, Oaxaca. Undecorated, cornucopia-shaped pendant cut from a thin gold sheet. Small perforation at the wide end. *85.697.43. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1648 Pendant, c. 1200-1400 A.D. Gold. 3.1 x 1.7 cm. Inv. no. 7-2398. Prov.: Mixtec region, Oaxaca. Undecorated, cornucopia-shaped pendant cut from a thin gold sheet. Small perforation at the wide end. *85.697.45. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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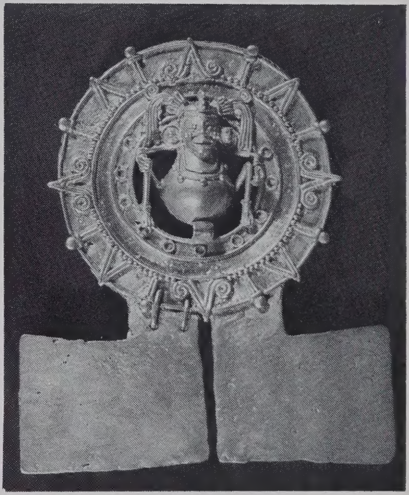

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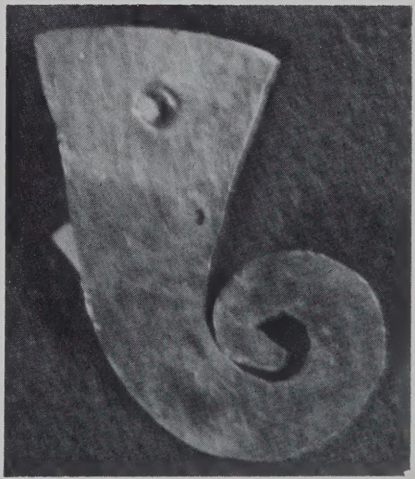

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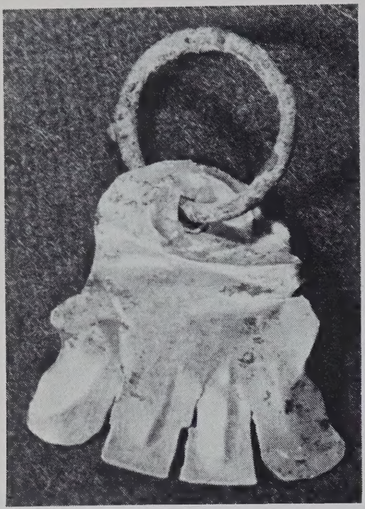
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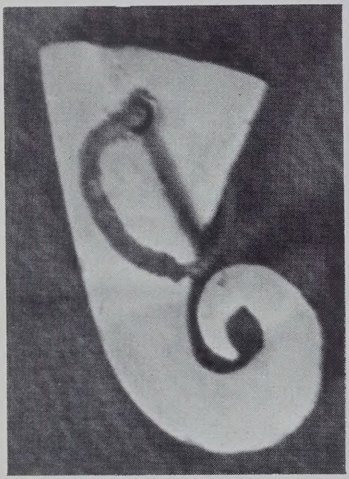
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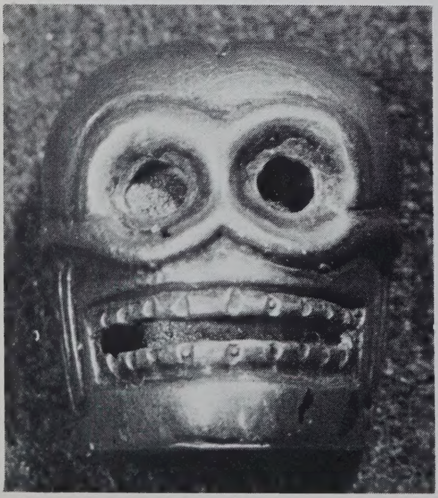
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1649 Pendant, c. 1200-1400 A.D. Gold, and copper ring. 2.2 x 2.1 cm. Inv. no. 7-2395. Prov.: Mixtec region, Oaxaca. Pendant cut from a thin gold sheet in the shape of a tulip, and hangs from a round, corroded copper ring. *85.697.42. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1650 Pendant, c. 1200-1400 A.D. Gold, and copper ring. 2.8 x 1.6 cm. Inv. no. 7-2397. Prov.: Mixtec region, Oaxaca. Undecorated, cornucopia-shaped pendant cut from a thin gold sheet. Small perforation at the wide end with a copper ring inserted. *85.697.44. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1651 Pendant in the Form of a Human Skull, c. 1200-1400 A.D. Gold. 1.4 x 1.3 cm. Inv. no. 7-3234A. Prov.: Teotitlán del Valle, Oaxaca. Raised rims circle the eyes and become part of a volute that runs across the face from ear to ear. *85.697.71. Mexico City, Mexico. 25 Dec. '85. *Reward.*

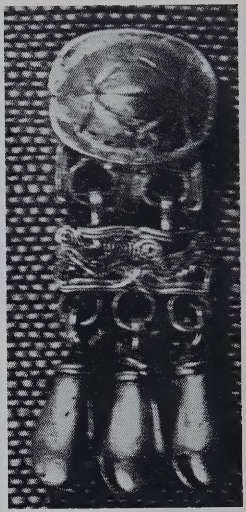
1652 Pendant in the Form of a Human Skull, c. 1200-1400 A.D. Gold. 1.4 x 1.3 cm. Inv. no. 7-3234B. Prov.: Teotitlán del Valle, Oaxaca. Raised rims circle the eyes and become part of a volute that runs across the face from ear to ear. *85.697.72. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1653 Pendant in the Form of a Turtle's Shell, c. 1200-1400 A.D. Gold. 3.4 x 1.5 cm. Inv. no. 7-2612. Prov.: Mixtec region, Oaxaca. Fastened along the edge of the shell is gold filigree with two perforations. Hanging from these perforations are two attached serpent heads with spiral eyes and open mouths. Attached to bottom of serpent heads are three gold rings with a teardrop-shaped bell hanging from each. *85.697.70. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1654 Pendant in the Form of a Turtle's Shell, c. 1200-1400 A.D. Gold. L. 3.4 cm., W. 3.6 cm. Inv. no. 7-3239. Prov.: Mixtec region, Oaxaca. Incised gold forms pattern of the shell over an oval, polished gold base. *85.697.69. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1655 Pendant of Three Bells in the Shape of a Fish, c. 1200-1400 A.D. Gold. 5.7 x 1.5 cm. Inv. no. 7-4429. Prov.: Mixtec region, Oaxaca. Bells with incised fish designs, joined together by rings. *85.697.36. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1656 Pendant in the Shape of a Disk, c. 1200-1400 A.D. Gold. Diam. 2.6 cm. Inv. no. 7-3235. Prov.: Nochistlán, Oaxaca. Decoration on disk made of thin gold wire. *85.697.21. Mexico City, Mexico. 25 Dec. '85. *Reward.*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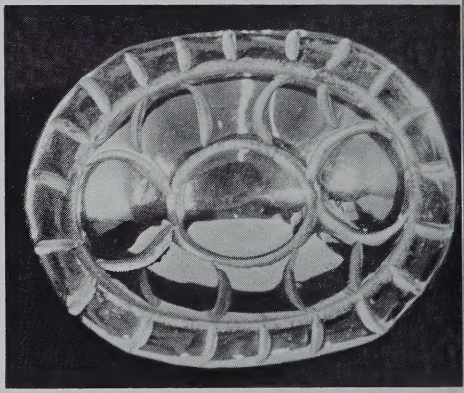
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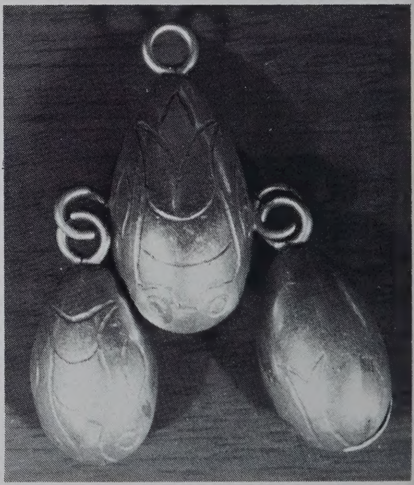
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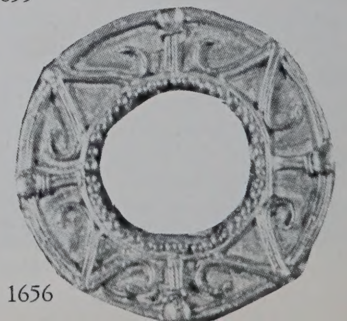
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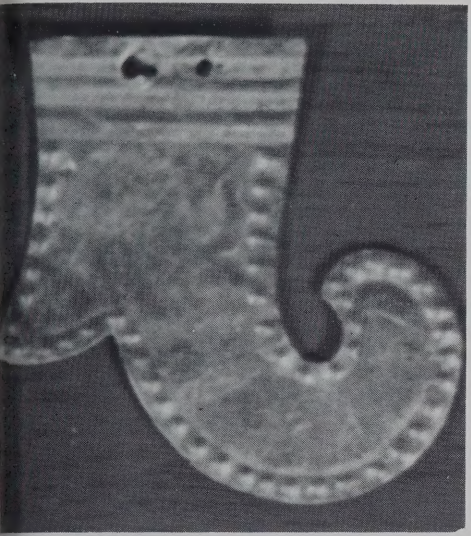

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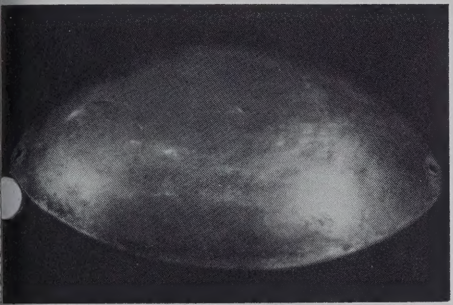

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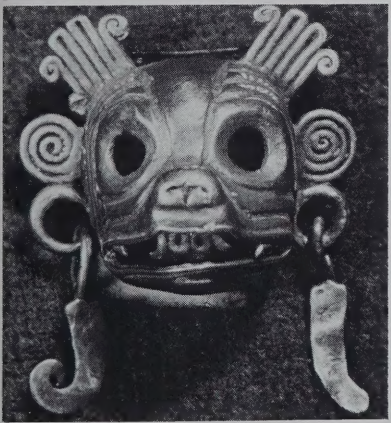

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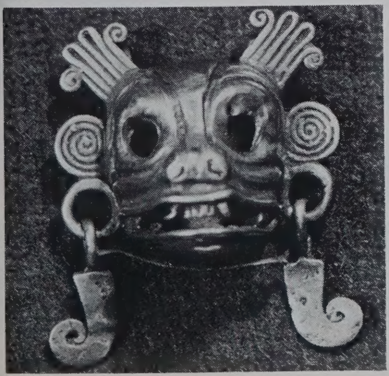

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1657 Pendant in the Shape of a Hook, c. 1200-1400 A.D. Gold. 3 x 3.2 cm. Inv. no. 7-3238. Prov.: Mexico City. Border decorated with dots in relief, and across top with three horizontal bands in relief. *85.697.9. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1658 Pendant or Oval Clasp, c. 1200-1400 A.D. Gold. 2.7 x 4.3 cm. Inv. no. 7-2402. Prov.: Mixtec region, Oaxaca. Polished gold, convex, oval ornament with a small perforation at either end. Undecorated. *85.697.52. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1659 Pendant or Oval Clasp. Gold. 3.8 x 4.4 cm. Inv. no. 7-2401. Prov.: Mixtec region, Oaxaca. Polished gold, convex, oval ornament with a small perforation at each end. Undecorated. *85.697.53. Mexico City, Mexico. 25 Dec. '85. *Reward.*

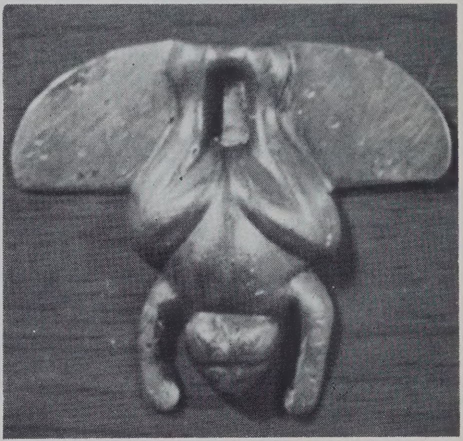
1660 Pendant, Representing a Coyote's Head, c. 1200-1400 A.D. Gold. 1.8 x 1.9 cm. Inv. no. 7-3424A. Prov.: Mixtec region, Oaxaca. Each ear formed from two long, gold-wire loops flanked by two vertical, gold wires that end in a spiral. Circular spirals with a ring attached at the bottom appear on either side of the head, from each ring hangs a flat gold hook-shaped ornament. Open mouth reveals two loop-shaped incisors, and two hook-shaped fangs. *85.697.63. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1661 Pendant, Representing a Coyote's Head, c. 1200-1400 A.D. Gold. 1.89 x 1.9 cm. Inv. no. 7-3424B. Prov.: Mixtec region, Oaxaca. Each ear is formed from two long, gold-wire loops flanked by two vertical, gold wires that end in a spiral. Circular spirals with a ring attached at the bottom appear on either side of the head, from each ring hangs a flat, gold cornucopia-shaped ornament. The open mouth reveals two loop-shaped incisors and two hook-shaped fangs. Right eye has sustained some damage. *85.697.64. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1662 Pendant, Representing a Frog, c. 1200-1400 A.D. Gold. 2.3 x 2.7 cm. Inv. no. 7-2619. Prov.: Mixtec region, Oaxaca. Pendant in the form of a frog with a flat, oblong, horizontal base attached to rear legs. *85.697.14. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1663 Pendant, Representing a Human Skull, c. 1200-1400 A.D. Gold. 8 x 2.2 cm. Inv. no. 7-3241. Prov.: Valle Nacional, Oaxaca. Three gold rings attached to bottom of the skull, suspended from each of the lateral rings are teardrop-shaped bells, one suspended under the other. Nothing suspended from center ring. *85.697.5. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1664 Pendant, Representing a Human Head, c. 1200-1400 A.D. Gold. 4.9 x 3.3 cm. Inv. no. 7-3240. Prov.: Mixtec region, Oaxaca. Figure wears round earplugs, lip plug, a horizontal band across the face from ear to ear on which is attached two rings, one directly under each eye. Across the forehead is a band of gold beads and above that an elaborate headdress with beads, scrolls, two stylized feathers, and across the top, six round beads. *85.697.10. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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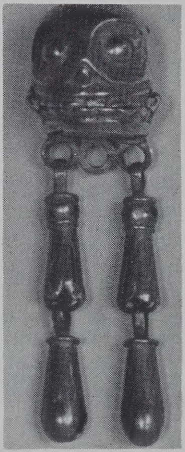

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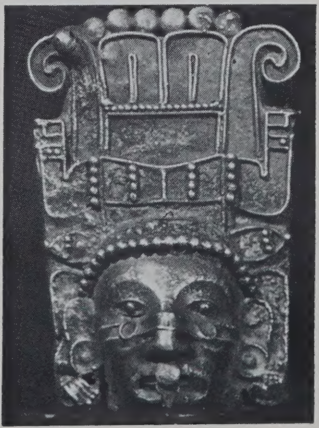

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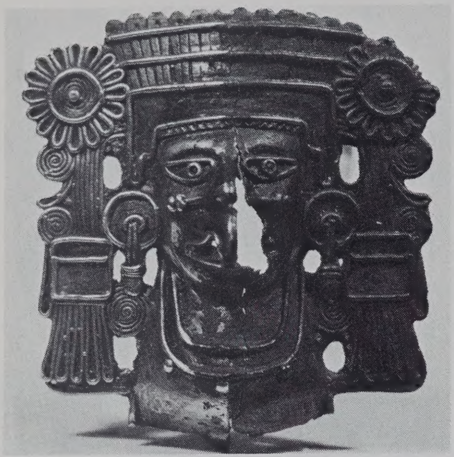

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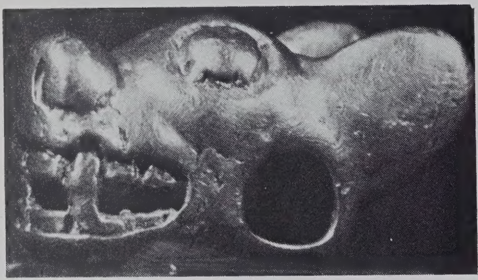

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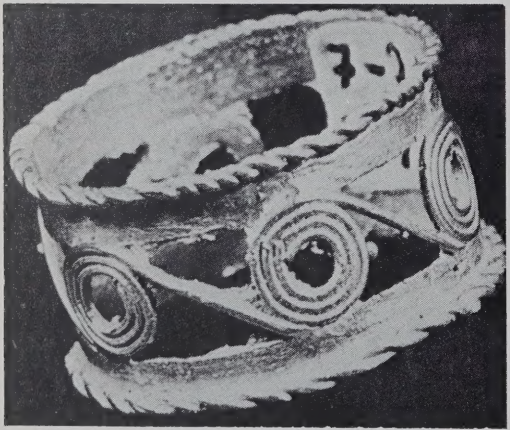

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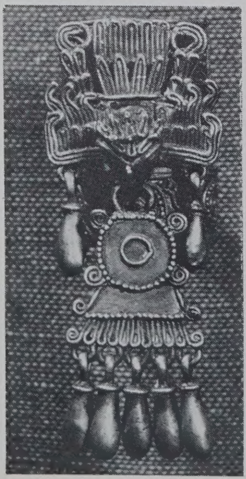


1669

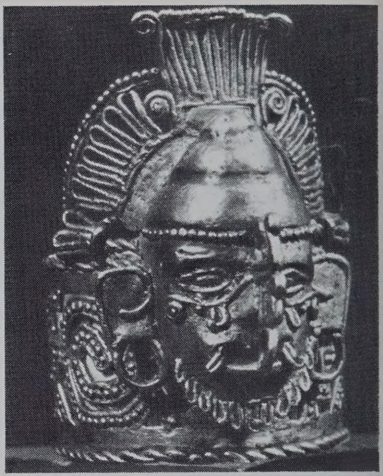
1665 Pendant, Representing the Bust of a Man with Eagle's Beak for a Mouth. Gold. 4 .2 x 4 cm. Inv. no. 7-3244. Prov.: Mixtec region, Oaxaca. Figure wears a double strand necklace with three balls attached to the bottom strand; round ear ornaments with spiral pendants; a nose plug with knots at either end; and a headdress with twelve feathers, formed from gold-wire loops, with two horizontal bars attached across the feathers. On either side of the headdress is a flower, the petals formed from gold-wire loops, below each flower are two spirals, one over the other and separated by a wire loop. To the inside of the spirals is a row of seven long, vertical wire strands ending at a small rectangular box atop a larger rectangular box, attached to the bottom edge of the larger box are five feathers formed from gold-wire loops. The piece has been broken in half vertically and repaired. The right half of the eagle-beak mouth is missing, and the top, right portion of the right hand side flower is missing. *85.697.54. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1666 Pendant, Representing a Rabbit's or Jaguar's Head with Mouth Showing Pronounced Fangs, c. 1200-1400 A.D. Gold. L. 3 cm., W. 1.4 cm. Inv. no. 7-3232. Prov.: Tilantongo, Oaxaca. Perforation crosses the head below the ear. *85.697.68. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1667 Ring, c. 1200-1400 A.D. Gold. 2 x 1 cm. Inv. no. 7-4435. Prov.: Mixtec region, Oaxaca. Ring or band of open-work, gold-wire scrolls bordered on top and bottom by flat gold bands with a rope design. *85.697.32. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1668 Ring, c. 1200-1400 A.D. Gold. 2.1 x 1.2 cm. Inv. no. 7-2614. Prov.: Mixtec region, Oaxaca. A ring or band of open-work, gold-wire scrolls bordered on top and bottom by flat gold bands with a rope design. *85.697.31. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1669 Ring with Figure of an Eagle in Descending Position. Gold. 5.8 x 2 cm. Inv. no. 7-2391. Prov.: Zaachila, Oaxaca. Ring with figure of diving eagle, feathers made of fine gold wire. A gold, teardrop bell suspended from each wing. From the bird's beak hangs a gold beaded disk with two gold-wire scrolls on either side. Disk attached to a gold-beaded trapezoid with one gold-wire scroll on either side and a row of gold-wire feathers along the bottom edge, from these feathers hang five, gold teardrop bells. *85.697.1. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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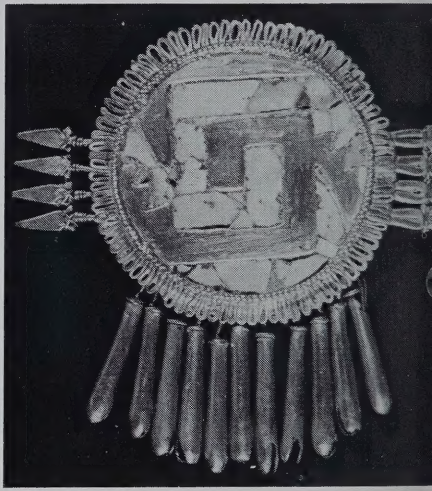

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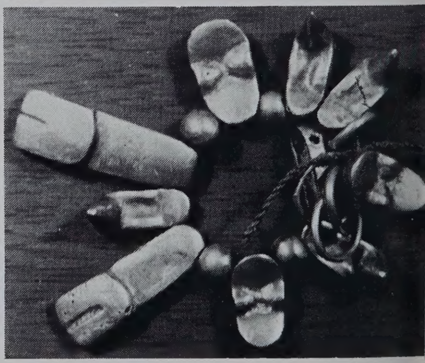

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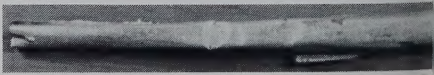

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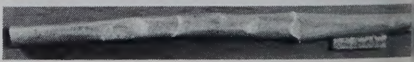

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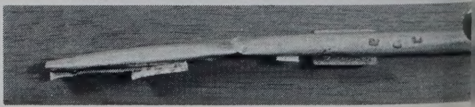


1676

Ethnographic Objects

1670 Ring, Representing an Old Man Wearing an Elaborate Helmet, c. 1200-1400 A.D. Gold. 2.7 x 2.9 cm. Inv. no. 7-2606. Prov.: Mexico City. Finger ring depicting the head of an old man wearing a helmet with elaborate, stylized feathers up both sides and on top ending with a border of beads. A volute extends across the face from ear to ear. Wears earrings and nose plug. Fangs made of a single gold-wire loop extending from each corner of the mouth. Gold-wire loops extend along the chin and jaw to represent a beard. Finger portion of ring decorated around the side with a gold-wire and bead design, and around each end with a rope design. *85.697.29. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1671 Shield or Chimalli, c. 1200-1400 A.D. Gold and turquoise. 7.7 x 8.3 cm. Inv. no. 7-2685. Prov.: Yanhuitlán, Oaxaca. Round shield design of various sized pieces of turquoise worked around a single, gold Greek key motif. Bordered by small gold beads and fine gold wire loops. Attached at back are four gold arrows, and when viewed from the front the arrow tips emerge from the left side, and the feathered shafts emerge from the right side. Attached at bottom are eleven elongated teardrop-shaped bells. *85.697.20. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1672 String of Beads, c. 1200-1400 A.D.Gold and ceramic. Inv. no. 7-1770. Prov.: Mixtec region, Oaxaca. String of gold ornaments consisting of four ceramic beads covered with a sheet of gold; ten gold ornaments in the shape of human teeth, two incisors and eight molars; and three gold rings. *85.697.35. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1673 Thin Sheet of Unworked Gold, c. 1200-1400 A.D. Gold. L. 36.5 cm., W. 5.1 cm. Inv. no. 7-2078. Prov.: Mixtec region, Oaxaca. *85.697.46. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1674 Tube, c. 1200-1400 A.D. Gold. L. 9.1 cm., Diam. 0.6 cm. Inv. no. 7-2393. Prov.: Mixtec region, Oaxaca.Small gold tube tapering slightly at one end with small perforation at tip. Three indentations, one below the other, appear in center section of the tube. *85.697.65. Mexico City, Mexico. 25 Dec. '85. *Reward.*

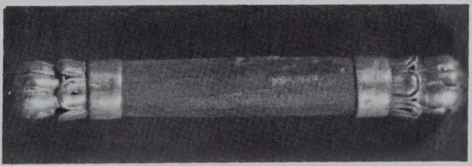
1675 Tube, c. 1200-1400 A.D. Gold. L. 9.6 cm., Diam. 0.6 cm. Inv. no. 7-2394. Prov.: Mixtec region, Oaxaca. Small gold tube tapering at one end with a small perforation at the tip. Five indentations, one below the other, in center section of the tube. *85.697.61. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1676 Tube, c. 1200-1400 A.D. Gold. L. 9.8 cm., Diam 0.5 cm. Inv. no. 7-2392. Prov.: Mixtec region, Oaxaca. Small gold tube slightly tapered at one end. Tube has been bent to one side of the center and straightened. *85.697.66. Mexico City, Mexico. 25 Dec. '85. *Reward.*

1677 Tubular Nose Plug, c. 1200-1400 A.D. Wood, the ends finished with tassels of gold. 5.1 x 0.7 cm. Inv. no. 7-3432. Prov.: Mixtec region, Oaxaca. Tassels decorated with stylized feathers. *85.697.30. Mexico City, Mexico. 25 Dec. '85. *Reward.*

Zapotec

1678 Mask, Representing the Bat God, c. 600-650 A.D. 32 pieces of jade mounted on a base of modelling clay. Eyes and fangs made of shell. H. 28 cm., Max. W. 17.2 cm., Max Th. 12.5 cm. Inv. no. 6-4681. Prov.: Adoratory of Mound H, Monte Albán, Oaxaca. Mask representing the Bat God, made from thirty-two pieces of green jade mounted on a base of red clay. Mouth is open and shows five incisors flanked by two long fangs, the teeth are made of shell. Slitted eyes are inset with shell, small drilled pupils. Above the short flat nose is a tall frontal crest. Slightly tapered, erect ears stick out on either side of the head with vertical, rectangular ear ornaments under each. Each of the ear ornaments has a round central perforation, and is indented in the center of the outside edge. Brow lines in the forehead, and three long rectangular jade pieces hang from the lower jaw. Round perforations appear through the upper jaw on either side. *85.697.75. Mexico City, Mexico. 25 Dec. '85. *Reward.*



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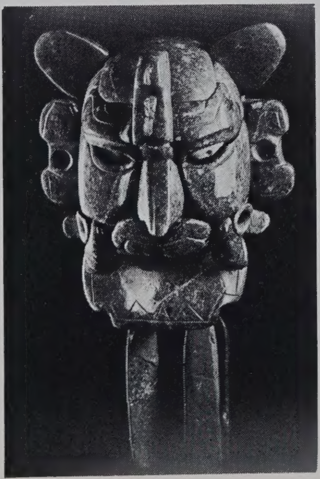
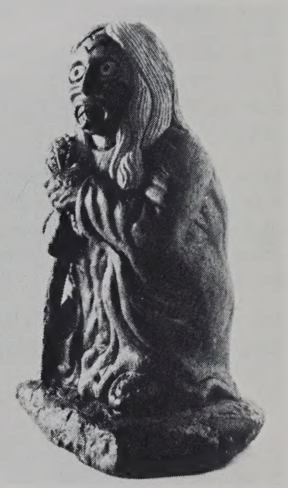


1678

Canadian

1679 JACOB, Joe. Medicine Giver. 1982. Carolina Soapstone. 17.8 x 10.2 cm. Inscribed J.J. Underside of base: a bear's head with initials J.J., and number 582 carved in the head. *85.644. Peterborough, Ont. 12 Jan. '85.

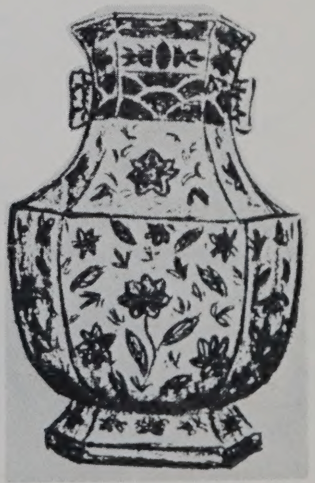


1679

Oriental Art

Chinese

1680 18th Century. Chi'en Lung Vase. H. 22.5 cm. Antiquity certificate no. 4739. *85.673.1. Hong Kong. 18 Nov. '84.



1680

1681 17th-18th Century. K'ang Hsi Blue and White Jar. H. 51 cm. Antiquity certificate no. YU 191. Lotus design. *85.673.3. Hong Kong. 18 Nov. '84.

1682 King of Monkeys, Shuen-ng-hong, Fighting with the Spirit. Ivory. 4.5 x 45.5 cm. *85.673.7. Hong Kong. 18 Nov. '84.

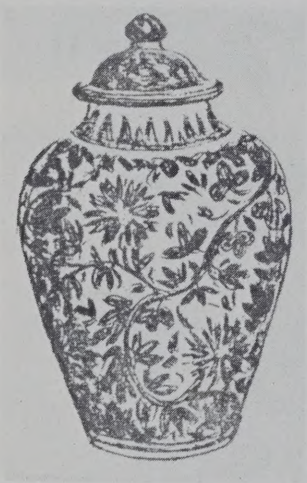
1683 19th Century. Kuang Hsü Blue and White Glazed Vase. H. 39 cm. Lotus design. *85.673.4. Hong Kong. 18 Nov. '84.

1684 19th Century. Kuang Hsü Red Dragon Dish. Diam. 34 cm., H. 5.5 cm. Antiquity certificate no. YU 161. *85.673.2. Hong Kong. 18 Nov. '84.

1685 Ming Dynasty Fish Pots (pair). H. 40.6 cm. Decorated with pine tree, bamboo, plum blossom, luck, prosperity, longevity, and Chea-ching mark. *85.673.5-6. Hong Kong. 18 Nov. '84.

1686 Ming Dynasty Dou-cia Fish Pot. H. 38.1 cm. *85.673.8. Hong Kong. 18 Nov. '84.

1681-86 are sketches



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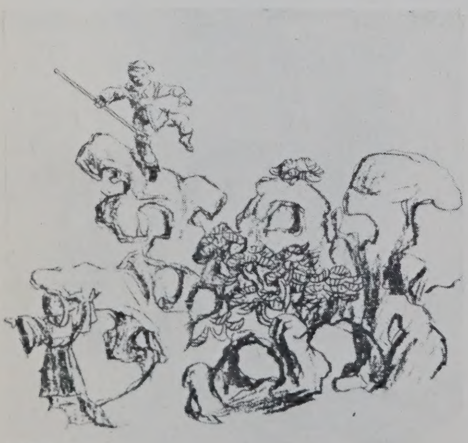

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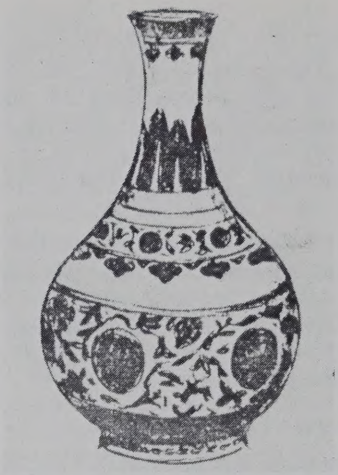
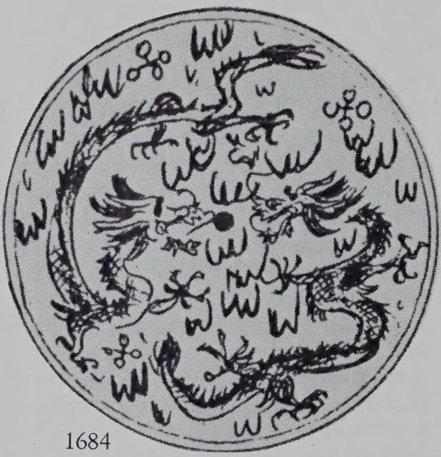
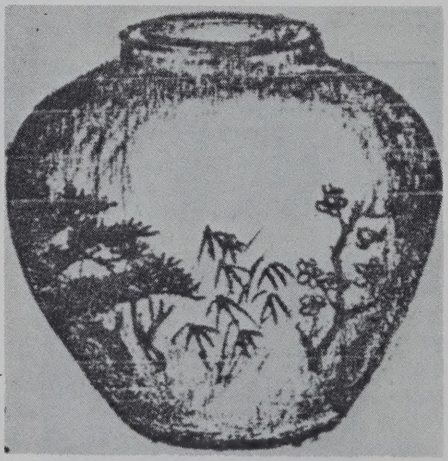


1683



1684



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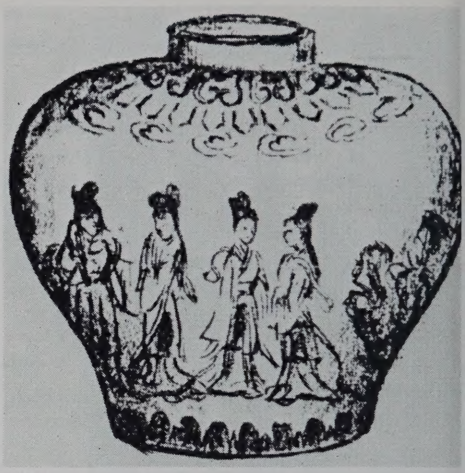

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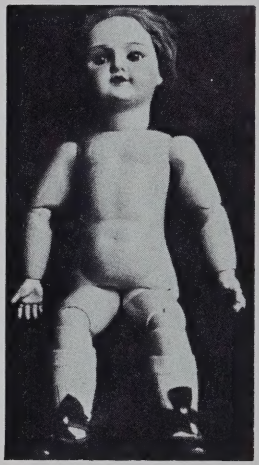
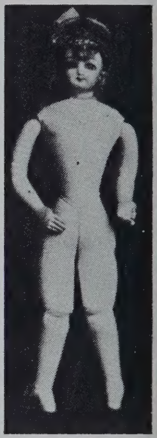
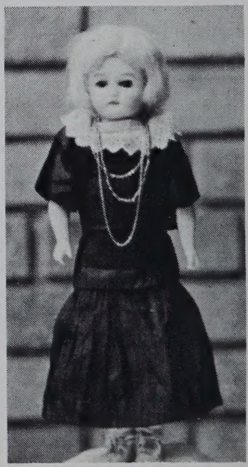


1688



1689



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1687 OSSLYN, John. New England Rarities Discovered: In Birds, Beasts, Fishes, Serpents, and Plants of the Country. Published: London, for G. Widdowes, in St. Paul's Churchyard, 1672. Prov.: Louis Lee Haggin, bookplate. Folding woodcut plate of "Hollow Leav'd Lavender, eleven other botanical woodcuts in text (five full-page); title-page and following leaf shaved at top margin (just touching printed rule on title-page and ornamental headline on following leaf) and neatly extended, leaf of advertisements with some restoration in blank margin, blank corners of several leaves restored, excess margin of plate trimmed away, lacking first blank and leaf with printer's device (a facsimile of which is bound as frontispiece). Crushed green morocco covers with central gilt-tooled lozenge, by Pratt. Half green morocco slipcase. First edition., The earliest work on the natural history of New England, including many descriptions of Indian remedies and medications. *85.643. New York, N.Y. 26 Oct. '85.

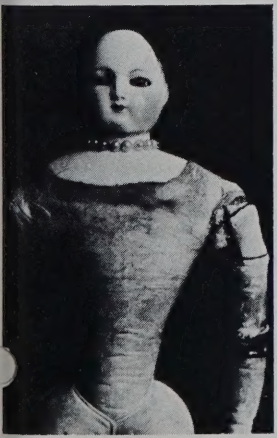
Dolls

1688 Doll. Leather body, bisque head. H. 21 cm. Inv. no. 55-33-2. Costume is rose-mauve. 85.680.2. Moissac, France. 21 Apr. '85.

1689 Jumeau Doll. Bisque head. Inv. no. 51-61-1. White costume, straw sun-bonnet. *85.680.3. Moissac, France. 21 Apr. '85.

1690 Kling Doll. Open mouth, fair hair, blue eyes, black taffeta dress, white leather boots, 18-ct. gold chain around neck. *85.666.5. Lidingoe, Sweden. 2 Nov. '84.

1691 Nuremberg, West Germany. Second Empire Doll, c. 1885. Leather body, painted porcelain head. H. 27 cm. Inv. no. 59-21-1. Second Empire costume, in dark green taffeta. *85.680.1. Moissac, France. 21 Apr. '85.



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